

SONG BOOK

REFERENCE

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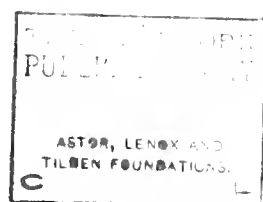
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Hailmann

Songs games and rhymes.



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Friedrich Froebel.

Songs Games and Rhymes

**FOR THE
NURSERY, KINDERGARTEN
AND
PRIMARY SCHOOL**

WITH NOTES AND SUGGESTIONS

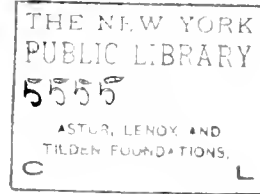
**BY
Eudora Lucas Hailmann**

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To
My Children
Bessie, Willie, Walter and Harry.
THIS BOOK
Is Lovingly Dedicated.

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ASTOR LENOX TILDEN FOUNDATION
1900

PREFACE

To parents, kindergartners, and primary teachers, these songs and games are presented with the hope that they will in some measure satisfy the demand for a wholesome, elevating kind of music, and for words suited to the thoughts and feelings of very young children.

The cultivation of the music sense should begin in earliest childhood, but like all beginnings the task is both difficult and delicate. If it be neglected during the first few years, it is scarcely possible to re-arouse it. To meet this need in earliest infancy is the justification for the hand and finger games contained in this book. The infant's cry for suitable physical environment adapted to his delicate organization, is no more imperative than his restless, nervous appeal for simple, intellectual and emotional means of self-activity.

It is at this period that the bent of the musical nature is determined, a nature in which all the phases of being are in active efficient harmony, attuned to sympathetic responsiveness. The cultivation of the feelings at an early age, is therefore of the greatest importance, and no one agent is so effective as appropriate music and suitable words.

To harmonize music and verbal speech in such a way as to make them a part of the child, at the same time appealing to his highest, best self, is to furnish the means for the promotion of morality and religion. To establish such a character in childhood and youth is the burden of modern educational thought. Train the thoughts and feelings, and conduct will take care of itself.

Rhythm is the frame-work of music. Upon it are built the various combinations of melody and harmony. The frame-work may be hidden in the beauties of the superstructure, but is none the less essential. The music of primitive people is little else than an elaborate system of time-beating. The child mind in its gradual unfolding presents similar characteristics of growth, the rhythmic sense being the first in the order of development.

The love of rhymes and jingles is as natural to children as the desire to play. It is child-study of articulation and poetic thought. This should be accepted as a fact, and opportunity for the gratification of this inclination afforded; not, however, at the expense of other features of mental development. Children too often learn in the nursery, kindergarten, and school things which in later life they are obliged to unlearn. "Baby-talk," incorrect speech, questionable morality, cruelty to animals are too often the lessons—no doubt, unintentionally, taught in the story or song. If the same care which is bestowed upon the essays of high school graduates, were given to the music and literature which we offer our little children, we should soon lessen the demand for the sensational fiction that fills our public libraries and for the maudlin love songs and trashy dance music that disgrace our music rooms. The musical taste is one of the surest indications of disposition, because of its intensely subjective nature. A person may be more fully known by the music he likes, than by the coat he wears or the books he reads.

With reference to the songs and games contained in this book, I would urge that the manner of using them be subordinated to the need and circumstances of the occasion. The children should be encouraged to make additions and improvements, but the superior judgment of the teacher must aid them in carrying out their ideas. Sytematized play-lessons, properly understood and used, and adapted to the instincts and intuitions of children are invaluable in inculcating sentiments of ethics and religion.

Reverence, enthusiasm, conscientiousness, sentiment free from sentimentality, order without pedantry, freedom not lawlessness, a rich imagination not random fancy, grace not mannerisms, experience not mere words, being not seeming, are some of the lessons which, I hope, may be learned from the songs, games, and rhymes contained in this volume.

In cases where accompaniments are omitted the song should be sung in a conversational manner, subordinating the rhythm to the words. On the other hand, where rhythm is an important theme of the song or game, the time should be accurately and distinctly marked and due attention paid to the rests and long notes. I mention these specially, because they are so frequently disregarded, and the children systematically drilled away from rhythm.

Wherever practicable, the games and songs should be connected with the other play-work of the day, symbolizing and supplementing each little effort to see more clearly, to reach higher, to grasp more firmly the innumerable links which bind the children to the race. In this direction I have labored, conscious of the difficulties in the way of a perfect sympathy with child-thought and feeling; for as we leave childhood behind us and face the stern realities of life, we forget how real are the un-realities of childhood.

My grateful acknowledgments are due to the following authors and publishers for the free use of copy-right privileges:

Martens Brothers, New York; Henry A. Young & Co., Boston; Mrs. Louise F. Pollock, Washington, D. C.; Ginn & Co. and L. W. Mason, Lee & Shepard, Houghton, Mifflin & Co., Boston; also to Miss Jenny Hunter, of New York, for the words of "On the Sea," to Miss Florence E. Jennings, of Detroit, for the words of the "*Weaving Song*," and to Mrs. F. A. B. Dunning, of Kenosha, Wis., for "*The Earth and the Clouds*," "Good Morning Pleasant Sunshine," "Merry Happy Little Children," and a number of other charming contributions.

EUDORA LUCAS HAILMANN.

La Porte, Ind.,

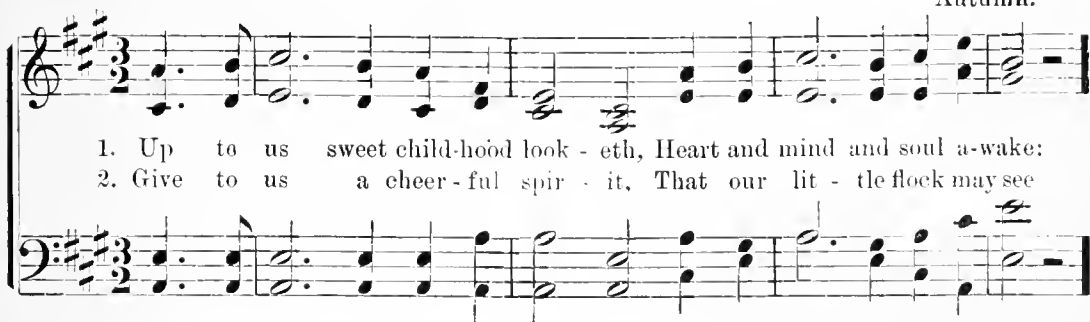
Songs, Games and Rhymes

FOR THE

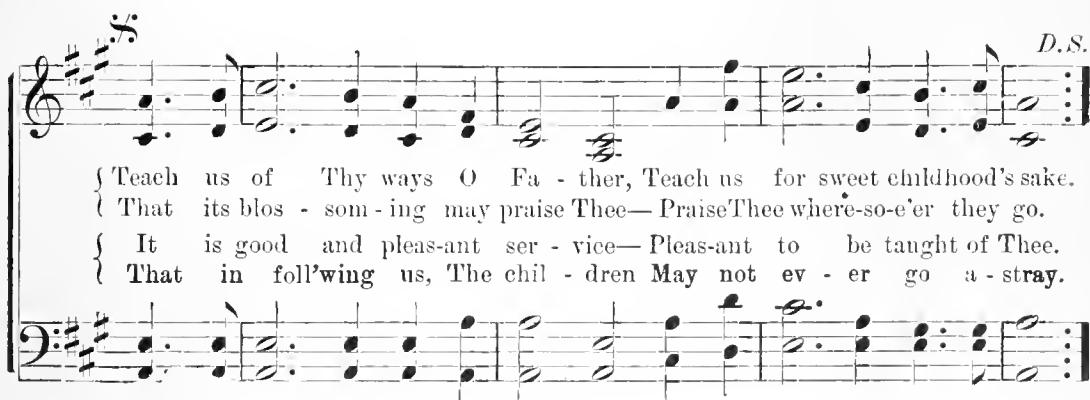
NURSERY, KINDERGARTEN AND PRIMARY SCHOOL.

1. Teachers' Hymn.

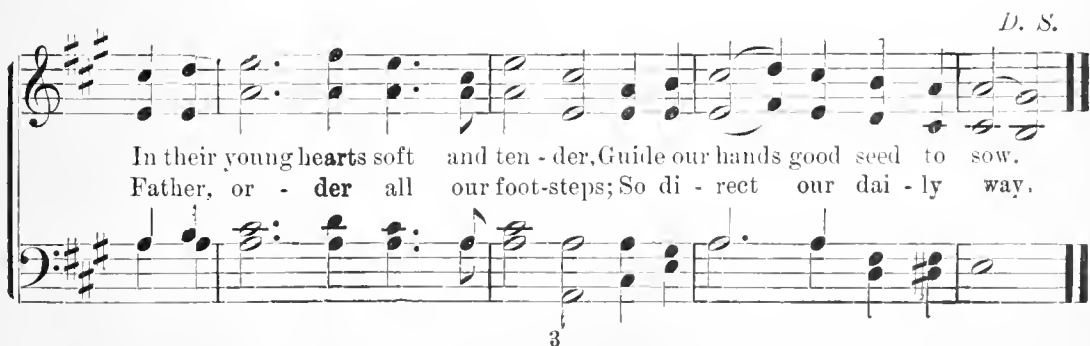
"Autumn."



1. Up to us sweet child-hood look - eth, Heart and mind and soul a-wake:
2. Give to us a cheer - ful spir - it, That our lit - tle flock may see



D.S.
{ Teach us of Thy ways O Fa - ther, Teach us for sweet childhood's sake.
{ That its blos - som - ing may praise Thee— Praise Thee where-so-e'er they go.
{ It is good and pleas - ant ser - vice— Pleas - ant to be taught of Thee.
{ That in foll'wing us, The chil - dren May not ev - er go a - stray.



D. S.
In their young hearts soft and ten - der, Guide our hands good seed to sow.
Father, or - der all our foot-steps; So di - rect our dai - ly way.

Opening Songs.

2. Morning Hymn.

“HAMBURG.”

1. Fa - ther, we thank Thee for the night, And for the
2. Help us to do the things we should, To be to

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff, with two verses. The first verse is 'Fa - ther, we thank Thee for the night, And for the' and the second verse is 'Help us to do the things we should, To be to'.

pleas - ant morn - ing light; For rest and food and
oth - ers kind and good; In all we say, in

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are 'pleas - ant morn - ing light; For rest and food and' and 'oth - ers kind and good; In all we say, in'.

lov - ing care, And all that makes the day so fair.
work and play, To love Thee bet - ter ev - 'ry day.

The third system of musical notation, which concludes the hymn. The melody and accompaniment end with a double bar line. The lyrics are 'lov - ing care, And all that makes the day so fair.' and 'work and play, To love Thee bet - ter ev - 'ry day.'

3. Morning Hymn.

MOZART.

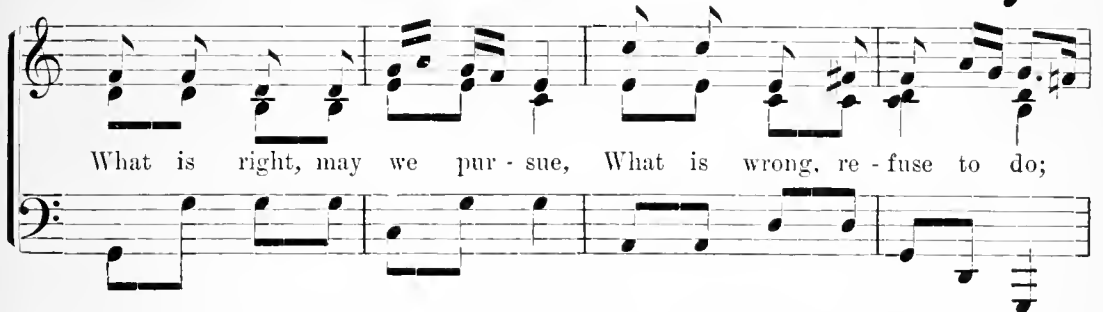
Fa - ther, help each lit - tle child, Make us truth - ful, good and mild,

The first system of musical notation for the hymn by Mozart. It consists of a treble and a bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are 'Fa - ther, help each lit - tle child, Make us truth - ful, good and mild,'.

Morning Hymn. Concluded.



kind, o - be - dient, mod - est, meek, mind - ful of the words we speak,



What is right, may we pur - sue, What is wrong, re - fuse to do;

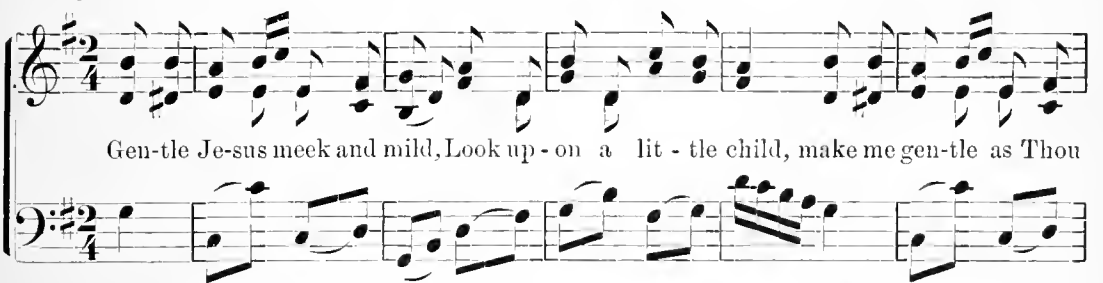


What is e - vil seek to shun, This we ask for ev - 'ry one,

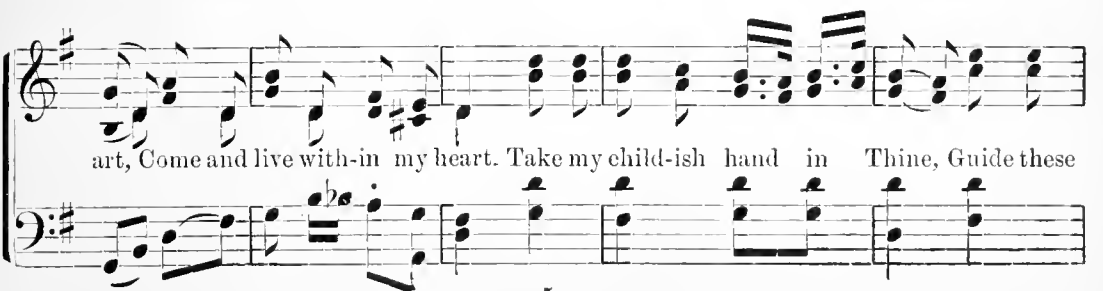
4. Child's Prayer.

C. WESLEY.

BEETHOVEN.



Gen - tle Je - sus meek and mild, Look up - on a lit - tle child, make me gen - tle as Thou



art, Come and live with - in my heart. Take my child - ish hand in Thine, Guide these

Child's Prayer. Concluded.

lit-tle feet of mine, So shall all my hap-py days, Sing their pleasant song of praise.

This musical score is for a two-part setting. The upper part is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and sixteenth notes, ending with a double bar line. The lower part is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

5. Morning Song.

Mrs. F. A. B. DUNNING.

GERMAN AIR.

1. Mer-ry, hap-py, lit - tle children, Morn-ing finds us here once more; Glad our
2. And within our pleasant play-room, Hap-py voie-es gai-ly sing; O, the
3. Morning light so pure and ro-sy, Paints for us the east-ern sky; And 'twill

The score is in 3/4 time. The upper part is in treble clef, and the lower part is in bass clef. The melody in the upper part is simple and catchy, with lyrics written below it. The lower part provides a steady accompaniment.

joy-ous foot-steps hast-en To the kin-der-gar-ten door. La la la la la la
glad, sweet days of childhood, And the pleasures that they bring. La la la la la la
brighten all the journey, To the sun-set by-and-by. La la la la la la

This section continues the melody from the previous block. It includes the same two-part musical setting with treble and bass staves. The lyrics are written below the upper staff.

la la la la la la la la la la la la la la la la

The final section of the song features a continuous melody of 'la' notes. It maintains the two-part musical structure with treble and bass staves.

6. Good Morning to Sunshine.

MRS. F. A. B. DUNNING.

MOZART.

Good morn - ing, pleas - ant sun - shine, We're glad to see you here, With-

- out your lov - ing pres - ence, The earth would soon grow drear; Come

right in - to our play - room, And join us in our play, You

are a wel - come play - mate, At an - y time of day.

7. When the Morning Sun so Bright.

SWISS MELODY.

When the morn - ing sun so bright, La la la la la la, Sheds on us its

When the Morning Sun so Bright. Concluded.

bril - liant light, La la la la la. Then we rise from sleep and dreams,

This system contains the first two staves of music. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F#5, and G5. The bass staff has a key signature of two sharps and a common time signature. It begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter rest, and continues with eighth notes D3, E3, F#3, and G3. The lyrics 'bril - liant light, La la la la la. Then we rise from sleep and dreams,' are written below the staves.

Watch with joy the gold - en beams, La la la la la la la, la la la,

This system contains the second two staves of music. The treble staff continues the melody from the first system. The bass staff continues the accompaniment. The lyrics 'Watch with joy the gold - en beams, La la la la la la la, la la la,' are written below the staves.

la la la. Watch with joy the gold - en beams, La la la la la.

This system contains the third two staves of music. The treble staff concludes the melody with a double bar line. The bass staff concludes the accompaniment with a double bar line. The lyrics 'la la la. Watch with joy the gold - en beams, La la la la la.' are written below the staves.

8. How We Love Our Kindergarten.

E. L. H.

W. ANDREAE.
Acc. by B. E. H.

How we love our Kin - der - gar - ten, More and more each dawning day! Here we

This system contains the first two staves of music. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F#5, and G5. The bass staff has a key signature of one sharp and a 2/4 time signature. It begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter rest, and continues with eighth notes D3, E3, F#3, and G3. The lyrics 'How we love our Kin - der - gar - ten, More and more each dawning day! Here we' are written below the staves.

find our dear com - pan - ions, Cheerful work, and jol - ly play. Let us all be

This system contains the second two staves of music. The treble staff continues the melody from the first system. The bass staff continues the accompaniment. The lyrics 'find our dear com - pan - ions, Cheerful work, and jol - ly play. Let us all be' are written below the staves.

How We Love Our Kindergarten. Concluded.

gen - tle true, Kind in all we say and do, Kind in all we say and do.

This musical score is for a two-part setting. The top part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and sixteenth notes, and rests. The bottom part is written on a bass clef staff with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are placed below the notes.

E. L. H.

9. Good Morning, Play-Mates.

1. Good morn - ing, play-mates, one and all, We're glad to meet a - gain; So

This musical score is for a single part in treble clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes. The lyrics are written below the staff.

let's shake hands with one and all, Be - fore our plays be - gin. 2. We

This musical score continues the melody from the previous block, still in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a fermata over a note. The lyrics are written below the staff.

love to come to the Kin - der - gar - ten, We love to sing and play; We

This musical score continues the melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staff.

love to build, to weave and sew, And be bu - sy and hap - py all day.

This musical score concludes the piece in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It ends with a double bar line. The lyrics are written below the staff.

E. L. H.

10. Opening Stanza.

An - oth - er day has now be - gun, And we shall have both work and fun;

This musical score is for a single part in treble clef. The key signature has one sharp (F#) and the time signature is 3/8. The melody is composed of eighth and sixteenth notes. The lyrics are written below the staff.

We'll do our work, and then we'll play, And thus will pass a hap - py day.

This musical score concludes the stanza in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It ends with a double bar line. The lyrics are written below the staff.

11. Merry Helpers.

Adapted from "Froebel."
E. L. H.

STANGENBERGER. Arr. by B. E. H.

The first system of the song is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "We are mer-ry chil - dren Work-ing all day long, Working all day

The second system continues the melody and bass line. The lyrics are: "long. Work - ing, play - ing, Work-ing and play - ing to-

The third system continues the melody and bass line. The lyrics are: "geth - er, March - ing, Sing ing, march-ing and

The fourth system continues the melody and bass line. The lyrics are: "sing - ing to - geth - er, Help - ing each oth - er, wher-

The fifth system concludes the song. The lyrics are: "ev - er we can, Help - ing each oth - er wher - ev - er we can." The piece ends with a double bar line and repeat dots.

12. Now Come, Let Us Play.

FROEBEL.



Now come, let us play, Be mer - ry and gay, Be help - ful and
kind, And cheer - ful of mind. And cheer - ful of mind. In mer - ry
games, With cheer - ful song, We march a - long, We march a - long.

13. God Made the Sun.

BUCKWORTH.

From "El. Heerwart's Coll."



1. God made the sun, that world of light; The moon to
2. He made the earth on which we tread. And round its
cheer the earth by night; The clouds that float in
shores the o - cean spread; He made the sea - sons
air so high, And all the stars that gild the sky.
of the year, And all the nu - mer-ous fruits they bear.

3.

He made the birds that sing so sweet,
The little lambs that frisk and bleat;
The playful fishes in the stream,
And beasts of every size and name.

4.

It is by His kind grace and care
We see, and feel, and speak, and hear,
Our hands, our head, our heart, He gave,
And all we are, and all we have.

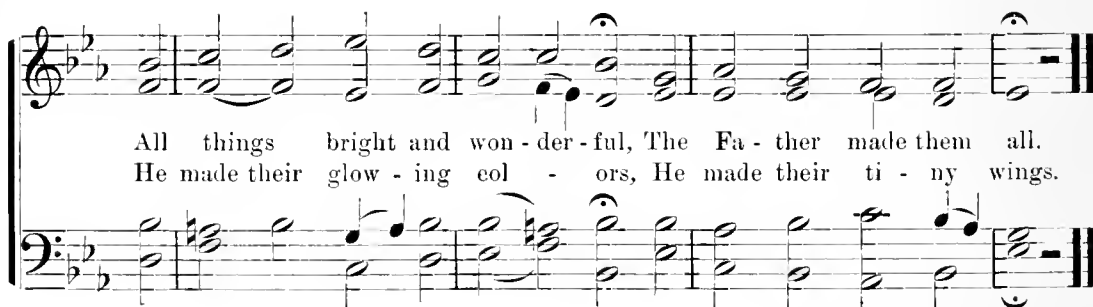
14. All Things Bright and Beautiful.

MRS. C. F. ALEXANDER.

From "El. Heerwart's Coll."



1. All things bright and beau - ti - ful, All crea - tures, great and small,
2. Each lit - tle flow'r that o - pens, Each lit - tle bird that sings,



All things bright and won - der - ful, The Fa - ther made them all.
He made their glow - ing col - ors, He made their ti - ny wings.


3.
The tall trees in the greenwood,
The meadows where we play,
The rushes by the water,
We gather every day.

4.
He gave us eyes to see them.
And lips that we might tell,
The goodness of the Father,
Who hath done all things well.

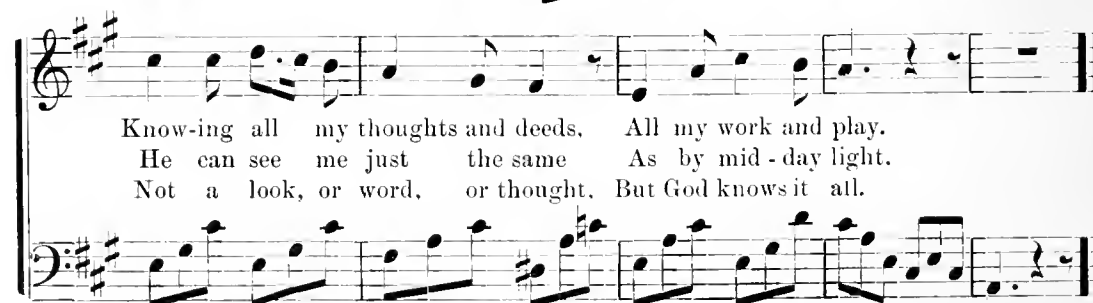
15. God is Always Near Me.

BURTON.

From "El. Heerwart's Coll."



1. God is al - ways near me, Hear - ing what I say,
2. God is al - ways near me, In the dark - est night,
3. God is al - ways near me, Tho' so young and small,



Know - ing all my thoughts and deeds, All my work and play.
He can see me just the same As by mid - day light.
Not a look, or word, or thought, But God knows it all.

Closing Songs.

16. Going Home.

W. FRICKE.

B. E. H.

1. Our play - time now is o - ver, And all our work is done, With
2. We love to come each day, And be with all the rest. And

The first system of musical notation for the song 'Going Home'. It consists of a treble and a bass staff in C major, 4/4 time. The melody is simple and pleasant, with a key signature of one flat (Bb). The lyrics are written below the notes, with two verses provided. The first verse ends with a double bar line, and the second verse continues the melody.

love and kind - ness blend - ed, The hap - py child - ren homeward run; Good -
sing so clear and mer - ri - ly, The pret - ty songs that we love best;

The second system of musical notation. It continues the melody from the first system. The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line. The melody is simple and pleasant, with a key signature of one flat (Bb). The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line.

- bye, good - bye, We soon shall meet a - gain;

The third system of musical notation. It continues the melody from the second system. The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line. The melody is simple and pleasant, with a key signature of one flat (Bb). The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line.

Good - bye, good - bye, We soon shall meet a - gain.

The fourth system of musical notation. It continues the melody from the third system. The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line. The melody is simple and pleasant, with a key signature of one flat (Bb). The lyrics are written below the notes, with a key signature change to Bb (one flat) indicated by a flat symbol on the B line.

17. "Good-Bye."

B. E. H.

Tis twelve o - clock, How soon it comes! We lay our work a-

-side, And hast - en to our hap - py homes, Where

joy and peace a - bide. With hap - py hearts and foot-steps light, We're

go - ing home, so now "Good - bye, We'll march a - round, and form a ring, and

then we'll sing "good-bye" 'Tis twelve o'clock; how soon it comes! We

"Good-Bye." Concluded.

lay our work a - side And hast - en to our
quiet homes, Where joy and peace a - bide Where joy, and peace a - bide.

This musical score is for a two-part setting. The top part is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some rests. The bottom part is written in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The lyrics are placed below the notes, with hyphens indicating syllables that span across notes.

18. Farewell, Work!

KOEHLER.

Arr. by B. E. H.

Fare - well work and fare - well play. Homeward now we haste a - way.
Now good-bye to you, Now good-bye to you; Good - bye all, good-bye all.

This musical score is for a two-part setting. The top part is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody features a mix of quarter, eighth, and sixteenth notes, with some rests. The bottom part is written in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are placed below the notes, with hyphens indicating syllables that span across notes.

19. Forward, Homeward.

KOEHLER.



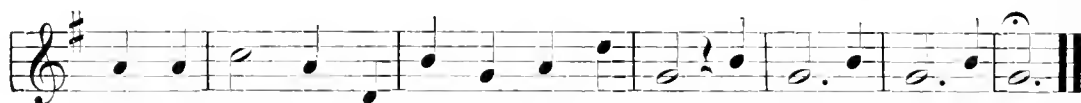
1. For-ward, homeward, cheerful we go. All we're told we glad-ly will do.
2. O - ver now are work and play. Home-ward all now march a - way.

20. Good-Bye Song.

KOEHLER.



1. The sea-son's work is o - ver, The sum-mer days are near, And now we
2. With pleasant thoughts at part - ing, For friends both large and small, With wish-es



meet to - geth - er. To sing our good - bye here; Good-bye, good-bye, good-bye.
kind and lov - ing, We'll sing good - bye to all; Good-bye, good-bye, good-bye.

21. The Quiet Game.

One child lets go hands, turns around, closes very carefully the opening made by his leaving, steps quietly to the centre of ring, beckons to some one in the circle, who in turn leaves his place, shakes hands and bows politely to the one in centre. The first then goes out under the arch-way by the kindergartener's hand, and the game proceeds thus until there is only one left; he must then bow first to the kindergartener, and then to the other one. This is useful at the close of a small kindergarten, of fifteen or twenty children after the good-bye song.

22. Our Work is Done.



1. Our work is done, We've had our play, Our things are in their plac - es, Now
2. So now we part with right good cheer, With-out a thought of sor - row, So



to our homes We'll quick-ly run With hap - py hearts and fac - es.
now good - bye, Our teach - er dear, We'll all come back to - mor - row.

23. Good Night.

B. E. H.

B. E. H.

1. All good night, all good night, Stars are shin - ing still and bright,
 2. Sweet-ly sleep, sweet-ly sleep, God, our Fa - ther, watch will keep,

In the sky so dark and far, Twin-kle, twin-kle sil - ver star,
 O'er our ba - by soft and warm, O'er the child-ren safe from harm,

Twin - kle, twin - kle all the night, All good night, all good night.
 O'er the bird - ies, "peep, peep, peep," Sweet - ly sleep, sweet-ly sleep.

24. Good Night.

HOUGHTON.

Familiar Air.
 Acc. by B. E. H.

1. A fair lit - tle girl sat un - der a tree, Sew - ing as
 2. A num - ber of crows came o - ver her head, Cry - ing "caw-
 3. The hors - es neighed, and the ox - en lowed, The sheep's "bleat.

Good Night. Concluded.

long as her eyes could see, Then smoothed her work, and
- caw!" on their way to - bed, She said as she watched their
- bleat" came o - ver the road, All seem - ing to say with

fold - ed it right, And said: "Dear work, good night, good night."
cu - ri - ous flight, "Lit - tle black things, good night, good night."
qui - et de - light, "Good lit - tle girl, good night, good night."

25. Evening Prayer.

CARL REINECKE.

1. Wea - ri - ly at day - light's close, Lit - tle eye - lids seek re -
2. Pa - rents, broth - ers, sis - ters dear, Have them in Thy heav'n - ly
3. Sick and wea - ry, all who weep, Fa - ther, close their eyes in

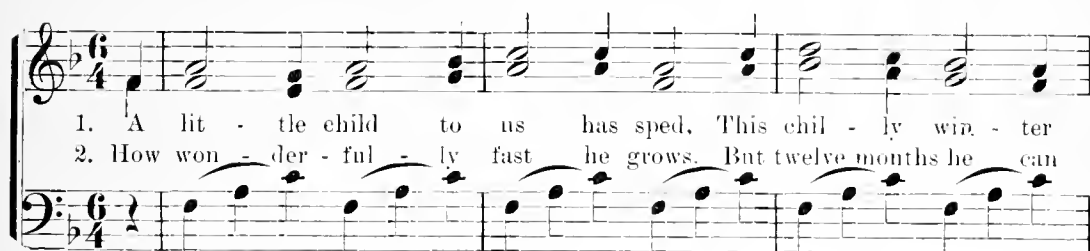
- pose, Lord as here in bed I lie, Watch me with a Fa - ther's eye.
care. All man-kind who e'er they be, Let them find re - pose in Thee!
sleep! Let the great moon from the sky, O'er the world shine si - lent - ly.

Songs and Games of the Seasons.

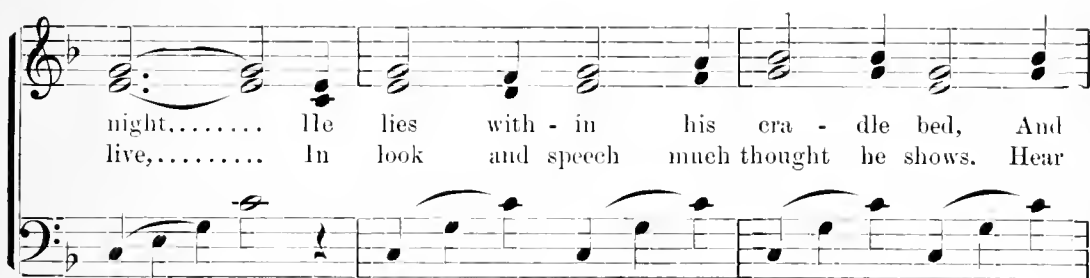
26. The New Year.

Transl. by W. N. H.

FR. SEIDEL.



1. A lit - tle child to us has sped, This chil - ly win - ter
2. How won - der - ful - ly fast he grows. But twelve months he can



night..... He lies with - in his cra - dle bed, And
live,..... In look and speech much thought he shows. Hear



coos and laughs out - right..... The lit - tle child with
what ad - vice he'll give:..... "Ye lit - tle chil - dren



eyes so clear, It is you know, the new - born year.....
far and near, On wings of wind flies ev - 'ry year."....

3.
"I'll bring you many happy days,
Enjoy them as you go.
May every hour in many ways,
With blessings overflow!
And may each hour bring to your mind,
The good alone true joy can find."

4.
"And when I die," the year declares,—
"On winter's next return.
I leave to you, my precious heirs,
Whate'er of good I earn.
Then I shall send my brother dear,
Another friendly good New Year."

27. Now Welcome to the New-Born Year!

From "El. Heerwart's Coll."

RISCHART.

1. Now welcome to the new-born year, And if too cold it be, We'll
2. If in the fields no blossoms grow, And trees no leaf-lets bear, The

make it warm with pleasant cheer, With games and life and glee,
crystal ice and feath'ry snow, Are also bright and fair.

28. Jolly Old Saint Nicholas.

From "School Chimes." Per. S. BRAINARD'S SONS.

1. Jol-ly old Saint Nich-o-las, Lean your ear this way! Don't you tell a
2. When the clock is striking twelve, When I'm fast asleep, Down the chimney
3. John-ny wants a pair of skates; Sn-sy wants a dolly; Nel-ly wants a

sin-gle soul What I'm going to say; Christmas Eve is coming soon;
broad and black, With your pack you'll creep; All the stockings you will find
sto-ry-book; She thinks dolls are folly; As for me, my little brain

Jolly Old Saint Nicholas. Concluded.

Now, you dear old man, Whis-per what you'll bring to me; Tell me if you can.
Hanging in a row; Mine will be the short-est one; You'll be sure to know.
Is - n't ve - ry bright; Choose for me, Old San - ta Claus, What you think is right.

29. The Spring is Come.

GLUCK. Arr. by B. E. H.

1. The spring is come! The spring is come! A - gain all things re - joice, All
2. The spring is come! The spring is come! The mer - ry re - bins sing; And
3. The spring is come! The spring is come! We feel the south wind blow; And

streams and rills and green-clad hills. Lift up their cheer-ful voice, All
in the grass wher-e'er we pass. The sweet white dais - ies spring, And
in the dell where vio - lets dwell. We hear the brook-let flow, And

streams and rills and green clad hills, Lift up their cheer - ful voice.
in the grass wher-e'er we pass, The sweet white dais - ies spring.
in the dell where vio - lets dwell, We hear the brook - let flow.

30. Christmas at the Door.

CARL REINECKE.

Ring, kling, ling, ling.

p

This system features a vocal melody in 2/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Kling, ling, ling, kling, bell, kling, ling.

1. Win - ter winds are blow - ing.
2. Grate - ful ea - rols sing ye.
3. How the ta - pers glow - ing.

dolce.

The second system continues the vocal melody with eighth and quarter notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The system concludes with a *dolce* marking.

Cold the night and snow - ing; Child - ren come and greet me,
See the gifts I bring ye, For each boy and maid - en
Hearts are o - pen throw - ing! List to what I'm tell - ing,

This system contains the final vocal melody and piano accompaniment for the piece, ending with a double bar line. The piano part features a series of chords in the right hand and single notes in the left hand.

Christmas at the Door. Concluded.

O - pen, I en - treat ye! Ring, kling, ling,
 Rich - ly am I la - den.
 There I'll make my dwell - ing.

ling. Kling, ling, ling, kling, bell, kling, ling.

The musical score consists of three systems. The first system has three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The second system continues the vocal and piano parts. The third system concludes the piece with a final vocal line and piano accompaniment. Dynamics like *f* and *p* are indicated in the piano part.

Transl. by W. N. H.

31. The Four Seasons.

FR. SEIDEL.

1. SPRING the ear - ly blos - soms bring - eth. For the beau - teous, fragrant wreath.
 2. SUM - MER brings us wheat and clo - ver, Brings the love - ly, spi - ey hay,

Vio - lets, but - ter - cups and dai - sies Greet us on the flow - ry heath.
 Gives us ber - ries, sweet red cher - ries, Let us thank him while we may.

3. But of all these friends, the dearest
 Is the good, the generous FALL;
 Apples, pears, and plums he gives us,
 Bids us eat, or keep them all.

4. And at last comes hale, old WINTER,
 With his ice and snow so bright,
 Shields from frost the shivering forest,
 Covers fields and meadows white.

The musical score is in 2/4 time and consists of two systems. The first system includes the first two verses of the song. The second system includes the last two verses. The score features a vocal line and a piano accompaniment line.

32. Christmas is Here.

Old English.

B. E. H.

Sing we all mer-ri-ly, Christmas is here! Day that we love the best of

The first system of the musical score for 'Christmas is Here.' It features a treble and bass staff in 3/4 time. The melody is in the treble staff, and the bass staff provides harmonic support with chords and single notes.

all days in the year. Come with the hol - ly, the mis-tle - toe bough,

The second system continues the melody and accompaniment. The treble staff has a more active melody with eighth and sixteenth notes, while the bass staff continues with harmonic accompaniment.

Come with the hol - ly, the mis - tle - toe bough. Christ-mas is

The third system shows the continuation of the piece. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

here, Christ - mas is here, oh! sing we all

The fourth system continues the musical progression. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

mer-ri-ly, For Christmas is here; O, sing we all mer-ri-ly, For

The fifth system is the final one on the page. It concludes the piece with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

Christmas is Here. Concluded.

Christ - mas is here.

The musical score is written for two staves, Treble and Bass, in a key of one flat (B-flat major or D minor). The melody is simple and festive, with a final cadence. The lyrics are 'Christ - mas is here.'

33. Spring Joy.

From "El. Heerwart's Coll."

German Air.

1. I'm ver - y glad the Spring is come, The sun shines out so bright, The
2. The young grass looks so fresh and green, The lamb-kins sport and play, And

The musical score is written for two staves, Treble and Bass, in 2/4 time. The melody is lively and cheerful. The lyrics are for two verses: '1. I'm ver - y glad the Spring is come, The sun shines out so bright, The' and '2. The young grass looks so fresh and green, The lamb-kins sport and play, And'.

lit - tle birds up - on the trees Are sing - ing with de - light.
I can skip and run a - bout As mer - ri - ly as they.

The musical score continues on two staves, Treble and Bass. The melody is lively and cheerful. The lyrics are 'lit - tle birds up - on the trees Are sing - ing with de - light. I can skip and run a - bout As mer - ri - ly as they.'

3 I like to see the daisy, and
The buttercup once more;
The primrose and the cowslips, too,
And every pretty flower.

4 I like to see the butterfly
With fluttering tinted wing,
And all things seem just like myself,
So pleased to see the spring.

5 There's not a cloud upon the sky,
There's nothing dark or sad:
I jump and scarce know what to do,
I feel so very glad.

6 God must be very good indeed,
Who made each pretty thing,
I'm sure we ought to love Him much
For bringing back the spring.

34. *Christmas Song.

Transl. by W. N. H.

HAYDN.



Ho - ly Christ - mas time, Day of joys most treas - ured,



Good and great un - meas-ured Are thy gifts al - way; Dear-est boon of



heav - en, Peace on earth is giv - en Mer - cy, love, and kind - ness,



Christ is born to day. Ho - ly Christmas time Day of joys most



treas-ured, Good and great un - meas - ured are thy gifts al - way.

35. Summer Joy.

Transl. by W. N. H.

MOZART Arr. by F. SEIDEL.

On the green and swell - ing moss - bank, Where the bab - bling
On the sway - ing branch he perch - es, Hark! how sweet and

brook is heard, In the cool and sha - dy bow - er,
clear he sings, How through leaf - y glen and for - est,

List - en to the war - bling bird. } Sing your loveliest songs, dear bird - ie,
Won - der - ful his love song rings. }

Sing in joy the whole day long, May our hearts in thankful gladness,

All your mer - ry strains pro - long, All your mer - ry strains prolong.

36. Autumn Leaves.

GEO. COOPER.

Popular Melody.

1. "Come lit - tle leaves," said the wind one day, "Come o'er the meadow with
 2. Soon as the leaves heard the wind's loud call, Down they came flat-ter - ing.
 3. "Crick - et, good-bye, we've been friends so long! Lit - tle brook, sing us your
 me and play, Put on your dress-es of red and gold. Win - ter is
 one and all; O - ver the brown fields they danc'd and flew, Sing-ing the
 fare - well song; Say you are sor - ry to see us go. Ah! you will
 com - ing and the days grow cold."
 soft lit - tle songs they knew. Win - ter is com - ing! O, ho! O. ho!
 miss us, right well we know."
 Win - ter is com - ing with ice and snow, Win - ter is com - ing! O,
 ho! O, ho! Win - ter is com - ing with ice and snow.

- 4 "Dear little lambs, in your fleecy fold, Mother will keep you from harm and cold; Fondly we've watched you in vale and glade: Say, will you dream of our loving shade?"
- 5 Dancing and whirling, the little leaves went, Winter had called them, and they were con- Soon fast asleep in their earthly bed. [tent: The snow laid a coverlet over their head.

[NOTE TO "AUTUMN LEAVES:"—Two or three children in a distant part of the room represent "lambs." One child in another part of the room is the "cricket." A long string of beads, in some suitable location near by, is the "brook." The kindergartner (or some larger child) represents the "north-wind." The remaining children are the "leaves." The "north-wind" and the "leaves" form the ring.

At "Come little leaves," the "leaves" raise their arms as if still hanging from the branches of a tree, and keep up a fluttering movement with their fingers. At "put on your dresses," they take their skirts lightly in their fingers and make a little bow; at "winter is coming," they look at the "north-wind" and shiver, and immediately start to run merrily from place to place, pursued by the whistling, blowing "north-wind." When the close of the stanza has been reached, the ring is formed quickly without interrupting the singing. This merry chase is repeated at the close of every stanza, except the fifth, during the singing of the refrain, "Winter is coming, etc."

During the singing of the second stanza, the fingers again represent the fluttering movements of leaves as before, until the refrain is reached.

At the third stanza all join hands and go to the "cricket," who accompanies the stanza with a few musical "chirrups." At "Little brook," they pass over to the "brook" and hover near it during the remaining lines.

At the fourth stanza all join hands and surround the bleating "lambs." At the opening of the fifth stanza all dance (or whirl) about very lightly; at "soon fast asleep," they kneel close together near the center of the ring, heads bowed and eyes closed, while the kindergartner spreads over them a large piece of white netting to imitate the snow.

After a few moments of silence, the kindergartner sings the last stanza of *Little Jack Frost* (see No. 40), "But when Dame Nature, etc.," the "cricket" begins to chirrup, the "lambs" begin to bleat lustily, and the children under the netting—now representing flowers—open their eyes, form buds with their hands, slowly rise, and take their places in the ring.]

37. Autumn Song.

FR. SEIDEL. Transl. by W. N. H.

BEETHOVEN.

1. When the frost-y Fall ap - proaches, We are filled with joy and glee,
2. Here the wind has shak - en ap - ples, There the pears lie on the ground,

Full of sweet-est fruits to break-ing, Ev - 'ry where on bush and tree,
Quick-ly, chil - dren, to the or - chard, Pick up ev - 'ry fruit that's sound;

And they laugh and beck - on to us, "Come dear chil - dren, pluck us now,"
Now the men may climb the lad - ders, Pick the lus - cious fruits with care.

Then our quick and nim - ble fin - gers, Find much pleas - ant work to do.
Fill their bar -rels, barns and gar -rets, Thanking Him whose gift they are.

38. The Spring.

E. L. H.

Swabian Air. Arr. by B. E. H.

1. { Good - bye to old Win - ter, good - bye to the snow, }
 { The clo - ver and dai - sy are be - gin - ning to grow; }
 2. { The sweet - scent - ed vi - o - let per - fumes the breeze, }
 { The pink buds and blos - soms are deck - ing the trees; }

The lark and the rob - in, the blue - bird and wren Are
 The birds and the flow - ers and chil - dren all sing. With

build - ing their nests in the tall trees a - gain.
 one hap - py cho - rus: " 'Tis Spring, oh, 'tis Spring!"

39. The North-wind.

Familiar Song.

1. The north - wind doth blow, And we shall have snow, And
 2. The north - wind doth blow, And we shall have snow, And
 3. The north - wind doth blow, And we shall have snow, And

what will the rob - in do then, poor thing? " He'll sit in the barn, And
 what will the swal - low do then, poor thing? " Oh, do you not know, He is
 what will the dor - mouse do then, poor thing? " Roll'd up like a ball In his

keep him - self warm, And hide his head un - der his wing, poor thing."
 gone long a - go To a coun - try much warm - er than ours, poor thing."
 nest, snug and small, He'll sleep till warm weath - er comes back, poor thing."

The North-wind. Concluded.

4 The north-wind doth blow,
And we shall have snow,
And what will the honey-bee do, poor thing?
"In his hive he will stay,
Till the cold's passed away, [poor thing."
And then he'll come out in the spring,

5 The north-wind doth blow,
And we shall have snow, [things?
And what will the children do then, poor
"When lessons are done,
They'll jump, skip, and run, [dear things."
And play till they make themselves warm,

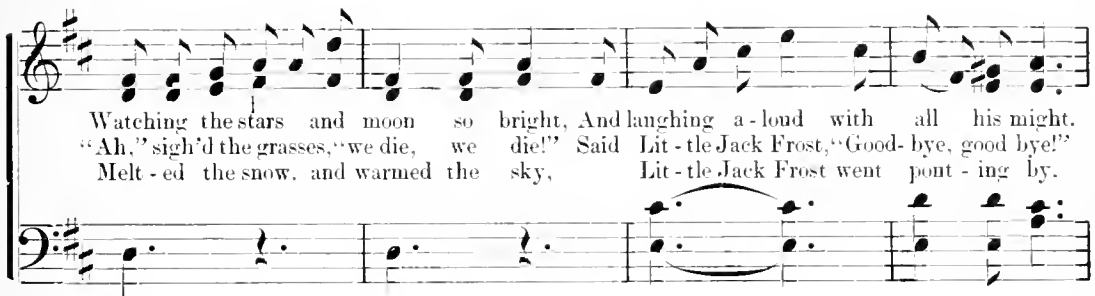
[NOTE:—For this song the children may be divided into two sets, at opposite sides of the table, a ring within a ring, or in two opposite rows. One set sings the questions; the other, the answers.]

40. Little Jack Frost.

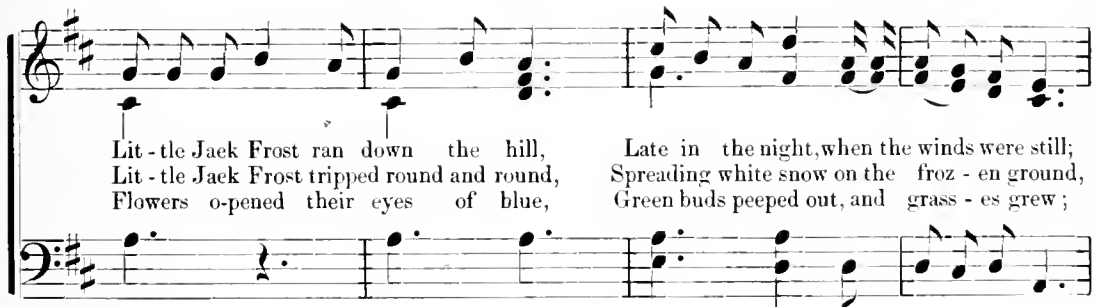
Familiar Song.
Arr. by B. E. H.



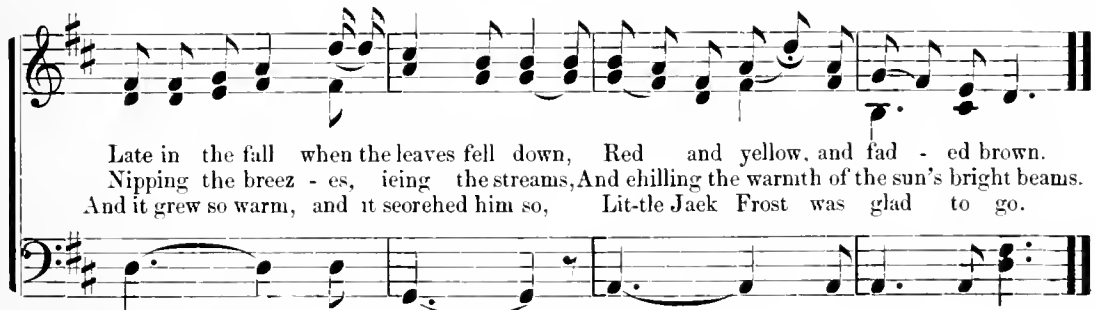
1. Lit - tle Jack Frost went up the hill, Watching the stars so cold and still.
2. Lit - tle Jack Frost walked through the trees, "Ah", sigh'd the flow'rs, "we freeze, we freeze!"
3. But when Dame Nature bro't back the spring, Bro't back the birds to chirp and sing.



Watching the stars and moon so bright, And laughing a - loud with all his might.
"Ah," sigh'd the grasses, "we die, we die!" Said Lit - tle Jack Frost, "Good - bye, good bye!"
Melt - ed the snow, and warmed the sky, Lit - tle Jack Frost went pont - ing by.



Lit - tle Jack Frost ran down the hill, Late in the night, when the winds were still;
Lit - tle Jack Frost tripped round and round, Spreading white snow on the froz - en ground,
Flowers o - pened their eyes of blue, Green buds peeped out, and grass - es grew;

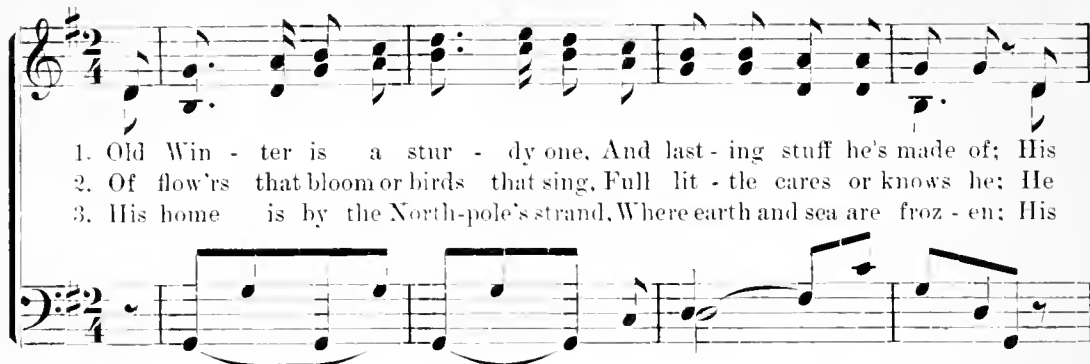


Late in the fall when the leaves fell down, Red and yellow, and fad - ed brown.
Nipping the breez - es, ieing the streams, And chilling the warmth of the sun's bright beams.
And it grew so warm, and it seorched him so, Lit - tle Jack Frost was glad to go.

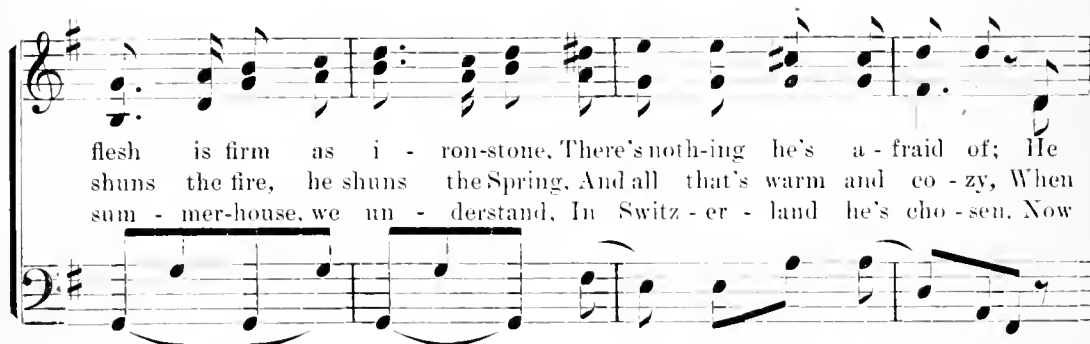
41. Winter.

CLAUDIUS.

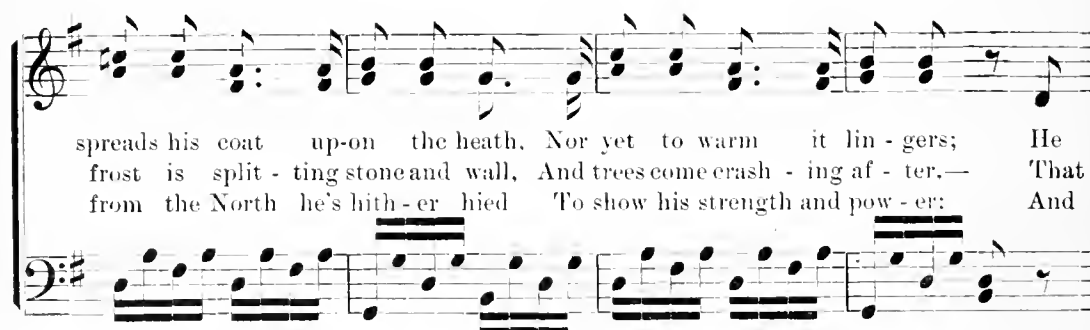
HAYDN.



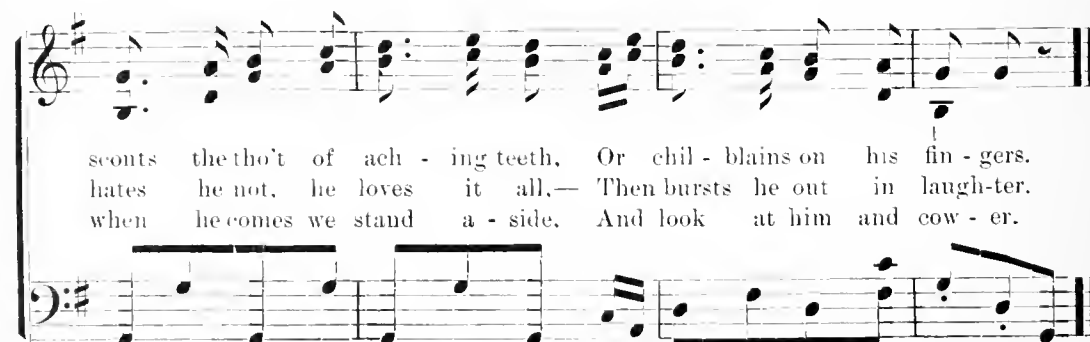
1. Old Win - ter is a stur - dy one, And last - ing stuff he's made of; His
2. Of flow'rs that bloom or birds that sing, Full lit - tle cares or knows he; He
3. His home is by the North-pole's strand, Where earth and sea are froz - en; His



flesh is firm as i - ron-stone, There's noth - ing he's a - fraid of; He
shuns the fire, he shuns the Spring, And all that's warm and co - zy, When
sum - mer-house, we un - derstand, In Switz - er - land he's cho - sen, Now



spreads his coat up-on the heath, Nor yet to warm it lin - gers; He
frost is split - ting stone and wall, And trees come crash - ing af - ter.— That
from the North he's hith - er hied To show his strength and pow - er; And



scents the tho't of ach - ing teeth, Or chil - blains on his fin - gers.
hates he not, he loves it all,— Then bursts he out in laugh-ter.
when he comes we stand a - side, And look at him and cow - er.

Weather Songs and Games.

42. Weather Song.

Familiar Song.



1. This is the way sun-shine comes down, Sweet - ly, sweet - ly fall - ing;
2. This is the way the clouds come down. Dark - ly, dark - ly fall - ing;



So it chas-eth the clouds a - way, So it waketh the beau-ti - ful day;
So it cov - ers the shin - ing blue, Till no ray can glis - ten through;



This is the way sun-shine comes down, Sweet - ly, sweet - ly, fall - ing.

- 3 This is the way the rain comes down,
swiftly, swiftly falling.
Thus comes down the welcome rain
Over the field and hill and plain.
This is the way, etc.

- 6 This is the way the frost comes down,
Slyly, slyly falling,
So it spreadeth all through the night,
Shining cold and pure and white.
This is the way, etc.

- 4 This is the way the rainbow comes down
Brightly, brightly, falling.
So it reacheth across the sky
Making fair the heavens on high.
This is the way, etc.

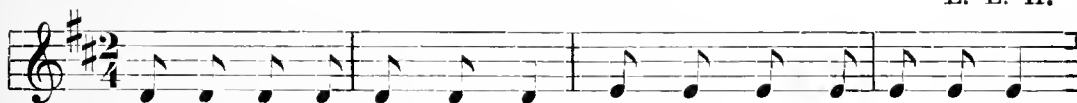
- 7 This is the way the leaves come down.
Gently, gently falling,
In gold and brown and crimson dressed,
Rocked by the wind, they lie at rest.
This is the way, etc.

- 5 This is the way the hail comes down
Loudly, loudly falling,
So it flyeth beneath the cloud
Swift and strong and wild and loud.
This is the way, etc.

- 8 This is the way the snow comes down,
Softly, softly falling,
So the cloud droppeth snow like wool,
Fair and white and beautiful.
This is the way, etc.

43. April Showers.

E. L. H.



1. Sprin - kle, sprin - kle, gen - tle rain; Rat - tle, rat - tle on the pane!
2. Sprin - kle, sprin - kle, roar and pour; Rat - tle, rat - tle at the door!
3. Twit - ter, twit - ter, birds, a - gain; Spar - kle, spar - kle, crys - tal rain!



Bring fresh fra-grance, to the flow'rs; Pour on trees and hills thy showers.
Rush in tor - rents, down the street; Wet - ting lit - tle chil-dren's feet,
Glist'ning in the sun's bright ray, Which has swept the clouds a - way.

44. Raining.

B. E. H.

First system of musical notation. The treble clef staff contains a melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continuing with eighth notes D5, E5, F5, and G5. The bass clef staff provides accompaniment with quarter notes G2, B1, and D2, followed by a quarter rest, and then a half note G2. The lyrics are: List - en, lis - ten! It seems to me I hear it thun - der;

Second system of musical notation. The treble clef staff continues the melody with eighth notes G5, F5, E5, D5, C5, B4, A4, and G4, followed by a quarter rest, and then eighth notes F4, E4, and D4. The bass clef staff continues the accompaniment with quarter notes G2, B1, and D2, followed by a quarter rest, and then a half note G2. The lyrics are: Rum-ble, rum - ble, rum - ble, rum - ble, rum-ble, rum-ble, Ah! now see the

Third system of musical notation. The treble clef staff continues the melody with eighth notes C4, B3, A3, and G3, followed by a quarter rest, and then eighth notes F3, E3, and D3. The bass clef staff continues the accompaniment with quarter notes G2, B1, and D2, followed by a quarter rest, and then a half note G2. The lyrics are: light-ning flash! Heav - y are the clouds and dark'ning: Low, low, low-er,

Fourth system of musical notation. The treble clef staff continues the melody with eighth notes C4, B3, A3, and G3, followed by a quarter rest, and then eighth notes F3, E3, and D3. The bass clef staff continues the accompaniment with quarter notes G2, B1, and D2, followed by a quarter rest, and then a half note G2. The lyrics are: low-er, Down comes the rain! Down comes the rain! Pit-ter, patter, pat-ter,

Raining. Concluded.

drip, drip, drip, Pit - ter, pat - ter, pat-ter, drip, drip, drip, Pit-ter, pat-ter, patter,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, creating a rhythmic pattern. The bass staff contains a similar rhythmic pattern with some rests. The lyrics are written below the treble staff, aligned with the notes.

drip, drip, drip, All o - ver the flow'rs, and grass, and grain, The

The second system of musical notation continues the rhythmic pattern from the first system. It includes a treble and bass staff with corresponding notes and rests. The lyrics are written below the treble staff.

beau - ti - ful, beau - ti - ful, spark - ling rain, The

The third system of musical notation continues the rhythmic pattern. It includes a treble and bass staff with corresponding notes and rests. The lyrics are written below the treble staff.

beau - ti - ful, beau - ti - ful, spark - ling rain!

The fourth system of musical notation concludes the piece. It includes a treble and bass staff with corresponding notes and rests. The lyrics are written below the treble staff, ending with a double bar line.

[NOTE:—The children, seated around the table, pound very gently on the underside of the table, to imitate the distant rumbling of thunder; then, in a listening attitude, sing "Listen! etc." At "rumble, rumble, etc.," imitate thunder as before

At "lightning," clap the hands sharply *once*, and immediately at "flash" draw a zigzag in the air.

At "heavy are the clouds," the hands, outstretched to represent clouds, sink gradually lower, until "Down comes, etc.," when the *motion* of falling rain is imitated.

At "pitter, patter," tap gently on the table with the finger ends, to imitate the *sound* of the rain; at "drip, drip, drip," *only* three times.]

45. The Storm.

KOEHLER.

German Air.



1. How it blows and storms and pours. Rain is fall - ing fast;
2. Safe with - in the house we all Fear not wind and storm;
3. Now the sky is clear and bright, And the storm is o'er;



Hur - ry in and shut the door, Till the storm is past.
Rain may beat a - gainst the wall, We keep dry and warm.
Now the doors may o - pen wide, Out we'll run once more.

46. Oh, See The Snow!



1. Oh, see the snow, the fall - ing snow, It pow - ders all the trees; Its
2. 'Tis snow - ing fast, and cold the blast, And yet, I hope 'twill stay; Oh,



flakes a - bound, and all a-round, It floats up - on the breeze.
see it blow the fall - ing snow In shad - ows far a - way.



- 3 Jack Frost is near, we feel him here,
He's on his icy sled;
And covered deep, the flowers sleep
Beneath their snowy bed.
- 4 Come out and play this winter day,
Don't mind the falling snow;
Come, young and old, don't fear the cold,
Nor howling winds that blow.

* [NOTE:—This may be sung in connection with the cutting of paper dolls and building with the 4th Gift. They build a cottage in which their dollies live. The kindergartner imitates the whistling of the wind, the children tap gently on the table. At "Hurry in," etc., they open the door of their cottage, and put their dolls in and close the door again. When the storm is over they convert their cottage into a row of "trees" a "street," a "side walk" or a "sofa" on which the dolls may rest.]

47. The Earth and the Clouds.

Mrs. F. A. B. DUNNING.

KUHLAU.

1. The thirst-y earth one sum-mer day, Looked to the clouds so far a-way, And

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics for the first line are: "1. The thirst-y earth one sum-mer day, Looked to the clouds so far a-way, And".

said, "The rain and drops of dew. Have left me now and gone with you;" And

This system contains the second line of the musical score. The vocal melody continues with the lyrics: "said, 'The rain and drops of dew. Have left me now and gone with you;' And". The piano accompaniment provides harmonic support.

said, "The rain and drops of dew, Have left me now and gone with you."

This system contains the third line of the musical score. The vocal melody concludes the phrase with the lyrics: "said, 'The rain and drops of dew, Have left me now and gone with you.'". The piano accompaniment continues.

This system contains the final line of the musical score on this page. It features a vocal melody and piano accompaniment. The lyrics for the first part of this system are: "2 My flowers are drooping, fields are dry, My pretty grasses withered lie; Oh, send to me the pleasant rain, That you may see me smile again."

2 My flowers are drooping, fields are dry,
My pretty grasses withered lie;
Oh, send to me the pleasant rain,
That you may see me smile again."

3 The gathering clouds drooped very low;
A gentle breeze began to blow;
And "patter, patter," came the rain,
That made the dear earth smile again.

48. The Thunder-storm.

Arr. by B. E. H.

[NOTE:—The children sit at the table to represent the thunderstorm, and may fan themselves during the first verse; at "rain," they drum softly on the table with the tips of their fingers. At "clouds" they point upwards, at "wind," move their hands to and fro; at "hearing," lower their hands. At "From the roofs," they clap their hands in a horizontal position; at "lightning" they make a zigzag in the air with their fingers; at "thunder," they drum with their fists louder and louder, softer and softer, at last dying away. The last verse is sung without movement.]

Oh, how hot! no cool - ing breeze Stirrs a leaf - let on the trees;

The first system of musical notation for the song. It consists of a treble and a bass staff, both in 2/4 time and B-flat major. The treble staff begins with a key signature change from B-flat to B-natural for the first measure, then returns to B-flat. The melody is composed of eighth and quarter notes. The bass staff provides a simple accompaniment with whole and half notes.

Would that gen - tle rain were pour - ing, Fresh - ness to the earth re-

The second system of musical notation. The treble staff continues the melody with eighth and quarter notes, including some beamed eighth notes. The bass staff continues with whole and half notes.

stor - ing. In the earth so soft - ly sink - ing, While the

The third system of musical notation. The treble staff features a mix of eighth and quarter notes. The bass staff continues with whole and half notes.

woods and fields were drink - ing. Look! oh, joy! look up to heav - en!

The fourth system of musical notation. The treble staff continues the melody. The bass staff includes some chords and moving lines. The system concludes with a final cadence in the treble staff.

The Thunder-storm. Continued.

See by winds the va - pors driv - en; In the sky dark clouds ap - pear - ing.

The first system of musical notation is in 2/4 time, featuring a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

To the thirst - y earth are near - ing; Grate - ful in - cense

The second system continues the melody and accompaniment. The treble staff shows a continuation of the melodic line, and the bass staff features more complex chordal textures.

from her call - ing, Now a gen - tle rain is fall - ing.

The third system shows a change in the bass line, with more active eighth-note patterns, suggesting the onset of rain. The treble staff continues with the vocal melody.

List - en! how the tempest roars! From the roof in streams it pours!

The fourth system changes to 3/8 time. The treble staff features a more rhythmic melody, and the bass staff is dominated by a strong, steady eighth-note accompaniment, mimicking the sound of rain or a storm.

The Thunder-storm. Continued.

Lightning sends the clouds a - sun - der, Flash on flash, and hark! the thun-der!

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The lyrics are written below the upper staff.

Al-ways loud - er, al-ways loud - er, Ev - er fur - ther, ev - er fur - ther

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature, featuring a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The lyrics are written below the upper staff.

Till at last it dies a way.

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature, featuring a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The lyrics are written below the upper staff.

Look, what streams a-against the

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature, featuring a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The lyrics are written below the upper staff.

The Thunder-storm. Concluded.

grey, a - gainst that dusk - y shroud of grey.....

Sva

This system features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody consists of eighth and quarter notes, ending with a series of sixteenth notes. A bass clef staff below it contains a whole rest followed by a half note. The lyrics 'grey, a - gainst that dusk - y shroud of grey.....' are written below the treble staff. A vocal line labeled 'Sva' with a wavy line above it is positioned above the treble staff.

Lo! that is the rain - bow glo - rious, O - ver storm the

This system features a treble clef staff with a key signature of two flats and a 2/4 time signature. The melody consists of quarter and eighth notes. A bass clef staff below it contains a whole note followed by a half note. The lyrics 'Lo! that is the rain - bow glo - rious, O - ver storm the' are written below the treble staff.

sun vic - to - rious, Rain and sun - shine thus we

This system features a treble clef staff with a key signature of two flats and a 2/4 time signature. The melody consists of quarter and eighth notes. A bass clef staff below it contains a whole note followed by a half note. The lyrics 'sun vic - to - rious, Rain and sun - shine thus we' are written below the treble staff.

learn, Bring a bless - ing each in turn,

This system features a treble clef staff with a key signature of two flats and a 2/4 time signature. The melody consists of quarter and eighth notes. A bass clef staff below it contains a whole note followed by a half note. The lyrics 'learn, Bring a bless - ing each in turn,' are written below the treble staff.

49. Snow-flakes.

CARL REINECKE.

f

1. Mer-ry lit - tle snow-flakes, danc-ing thro' the street, Fly - ing in our
 2. Downy lit - tle snow-flakes, float-ing in the air, Did you see the
 3. Hap-py lit - tle snow-flakes, fly - ing thro' the sky, Keep-ing tune to

f *p* *mf*

fac - es, fall - ing at our feet; Joy - ous lit - tle snow-flakes,
 shin - ing of the stars so fair? Gen - tle lit - tle snow-flakes,
 mu - sic with the stars so high; Dar - ling lit - tle snow-flakes,

p

Win-ter's wild white bees, Cov'ring up the flow - ers, pow-d'ring all the
 in the heav'n's a - bove, Did you hear the an - gels sing their songs of
 we would be like you, Help us to be lov - ing, clean, and pure, and

>

Snow-flakes. Concluded.

trees. Mer - ry lit - tle snow - flakes, dane-ing thro' the street,
 love? Down - y lit - tle snow - flakes, float-ing thro' the air,
 true. Hap - py lit - tle snow - flakes, fly - ing thro' the sky,

The musical score for the first system of 'Snow-flakes. Concluded.' features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment includes chords and moving lines in both hands. The lyrics are written below the vocal staff.

Fly - ing in our fac - es, fall - ing at our feet.
 Did you see the shin - ing of the stars so fair?
 Keep - ing tune to mu - sic with the stars so high.

Ritard.

The second system of the musical score continues the vocal melody and piano accompaniment. It includes a *Ritard.* (ritardando) marking above the final notes of the vocal line. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The system concludes with a double bar line.

50. Sunshine.

[To be sung to the same melody.]

- | | |
|---|--|
| <p>1 Smiling in the valley, streaming o'er the plain,
 See the merry sunshine bringing joy again;
 Struggling through the branches of the forest trees.
 Dancing on the streamlet, gliding merrily.</p> | <p>Welcomed by the songsters in each shady glen,
 As soft lines it traces with a golden pen.</p> |
| <p>2 Tinging ev'ry billow, rolling on the sea,
 Making all so gladsome, woodland, lake and lea.</p> | <p>3 Merry, merry sunlight, gleaming from the west.
 Of all nature's beauties thee I love the best,
 By our heavenly Father sent us from above,
 Shall we not receive it, messenger of love?</p> |

51. I Am the Wind.

“Mother Goose.”

BERTINI.

1. I am the wind, And I come ver - y fast; Hum.....
 2. Some - times I'm soft As a sweet, gen - tle child; Hum.....

The first system of the musical score for 'I Am the Wind'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal line.

.....m..... Hum.....m Through the tall wood, I
m..... Hum.....m I play with the flow-ers, Am

The second system of the musical score. The vocal line continues with the lyrics 'Through the tall wood, I play with the flow-ers, Am'. The piano accompaniment continues with a steady rhythm.

blow a loud blast. Whew.....Whew.....
 qui - et and mild. *Hum.....Hum.....

The third system of the musical score. The vocal line concludes with 'Whew.....Whew.....' and '*Hum.....Hum.....'. The piano accompaniment ends with a final chord.

3 And then out so loud,
 All at once I can roar;
 If you wish to be quiet,
 Close window and door.

4 I am the wind,
 And I come very fast;
 Through the tall wood
 I blow a loud blast.

*Humming instead of blowing. The blowing is a sort of *whispering whistle*.

Songs and Games of Animate Nature.

52. God's Tender Care.*

Arr. by B. E. H.

1. Ev - ry lit - tle flow - 'ret, Which grow - ing up you see.
 2. Ev - 'ry lit - tle song - ster That sings up in the sky.
 3. Ev - 'ry lit - tle thing that lives In earth, or sea, or air,

Ev - 'ry lit - tle pink shell You've gath - ered from the sea,
 Ev - 'ry lit - tle in - sect, Wasp, bee, or but - ter - fly,
 God has made and watched o'er With lov - ing, ten - der care.

53. Birdie's Cradle.

FRANZ ABT.

1. In the tall boughs on the tree - top, There's a nest snug and
2. And the wind blows thro' the branch - es, Rocks the era - dle to and

warm, In it lies a lit - tle bir - die Safe in sun - shine and in storm.
 fro, 'Hap - py bird - ie, chirp - ing, chirp - ing, Rock - ing safe - ly to and fro.

- 3 And the bright leaves hang in clusters,
 Birdie's curtains are they;
 And they shade him while he's sleeping
 When his parents are away.

- 4 At eve birdie's mother
 Hovers o'er the cozy nest;
 Warbling, singing so sweetly
 Till her birdie is at rest.

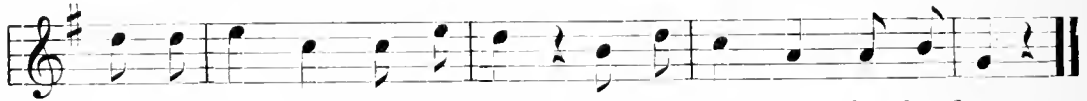
[NOTE:—This and the next two games (54 and 55) may be used as hand and finger-games, both in the nursery and at the tables in the kindergarten. The two hands will represent the nest; the thumbs, the little birds and the parent birds.]

* Words from "Young Folks' Book of Poetry," Per. of Lee & Shepard.

54. The Bird's Nest.*



1. See, my bird has built a nest, See the eggs that in it rest;
2. When the bird comes home a - gain, We shall hear his cheer - ful strain,



Where's the lit - tle bird - ie gone? To the green-wood he has flown.
If she finds her lit - tle nest With the eggs in it at rest.

55. Little Birdie in a Tree.*

FROEBEL.

Mrs. L. POLLOCK.



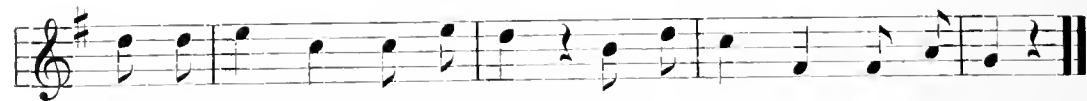
Lit - tle bird - ie on a tree Builds a nest for you and me,



Lays two eggs so small and sweet, From these, two lit - tle bird - ies creep,



Call - ing ma - ma, peep, peep, peep, Call - ing ma - ma, peep, peep, peep;



We are hun - gry, peep, peep, peep, Bring us food, O ma - ma sweet.

56. Who Taught the Bird?

Mrs. J. GILBERT.

FR. SCHLAGER.



1. Who taught the bird to build her nest Of wool, and hay, or moss? Who
2. Who taught the bus - y bee to fly A - mong the sweet-est flow'rs, And



* Melody from "National kindergarten," Per. of Hy. A. Young & Co.

Who Taught The Bird? Concluded.

taught her how to weave it best, And lay the twigs a - cross?
lay her store of hon - ey by, To last in win - ter's hours?

3 Who taught the little ant the way
Its narrow hole to bore,
And through the pleasant summer day
To gather up its store?

4 'Twas God who taught them all the way,
And gave their little skill;
He teaches children when they pray,
To do His holy will.

57. Birdies In The Greenwood.

FROM KOEHLER.

A. WEBER.

1. Bird - ies in the green - wood Sing so sweet and clear, Of the mer - ry
2. Bird - ies in the green - wood Build their lit - tle nest, Nev - er do dis -

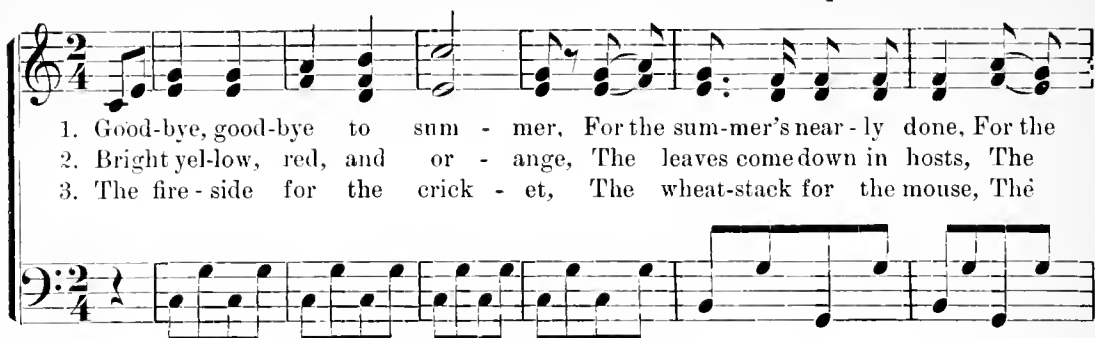
sun - shine And the flow - ers so dear. La la la, la la la, la la
turb them In their place of rest. La, la, la la. etc.

3 Birdies in the greenwood
Sing themselves to sleep,
With each head tucked under,
Snug and warm they keep.
La la la la. etc.

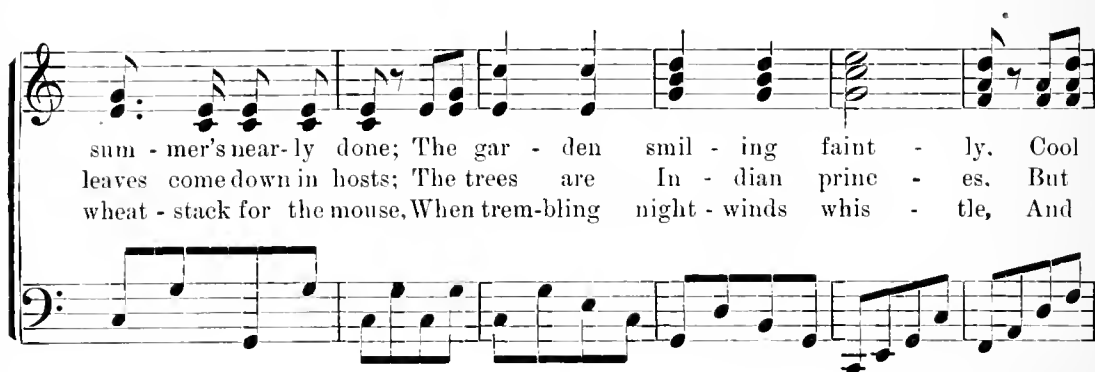
[NOTE:—Three children are selected for *mother*, *father*, and *baby* birds. The remaining children represent trees. When the singing begins, they raise their arms to imitate branches. The birds fly in and out through the opening. At the second stanza the *father* and *mother* birds kneel near some favorite tree and join hands around the *baby* bird ("build their nests.") At the third stanza, they tuck their heads under their arms, singing themselves to sleep. The *baby* bird may rest its head on the shoulder of the *mother* bird.]

58. Robin Redbreast.

Adapted from KUECKEN.



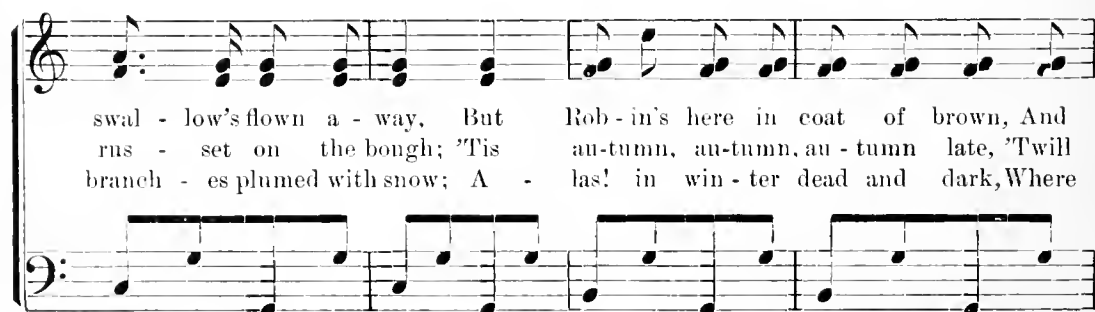
1. Good-bye, good-bye to sum - mer, For the sum-mer's near - ly done, For the
 2. Bright yel-low, red, and or - ange, The leaves come down in hosts, The
 3. The fire - side for the crick - et, The wheat-stack for the mouse, The



sum - mer's near - ly done; The gar - den smil - ing faint - ly. Cool
 leaves come down in hosts; The trees are In - dian princ - es. But
 wheat - stack for the mouse, When trem-bling night - winds whis - tle, And



breez - es in the sun..... The thrush - es now are si - lent, Our
 soon they'll turn to ghosts..... The leath - 'ry pears and ap - ples Hang
 moan all round the house..... The frost - y ways like i - ron, The



swal - low's flown a - way, But Rob - in's here in coat of brown, And
 rus - set on the bough; 'Tis au-tumn, au-tumn, au - tumn late, 'Twill
 branch - es plumed with snow; A - las! in win - ter dead and dark, Where

Robin Redbreast. Concluded.

scar-let breast-knot gay.
 soon be win - ter now. } O Rob - in, Rob - in Red-breast, O Rob - in, Rob - in
 can poor Rob - in go? }

dear, O Rob - in sings so swee - ly In the fall - ing of the year.

59. The Carrier Dove.

German Air.
Arr. by B. E. H.

1. Little bird, you are wel - come, What news do you bring
 2. A kiss and a let - ter I bring you to - day;
 3. Take our moth - er one word, And that is our love;

From our moth - er and home? Now tell us and sing.
 If you've an - y - thing bet - ter, I'll take it a - way.
 Fly a - way, gen - tle bird, Fly a - way, gen - tle dove.

[NOTE:—One child is chosen to represent the mother who is seated at some distance from the ring. Three or four children represent carrier doves, "perched" near the mother. The mother hangs a letter (previously folded by the children, at the table) around the neck of one of the dove. With the words, "Little bird, you are, &c" the children in the ring raise their arms, "open the windows," to admit the dove who "flies" into the ring, "alights" (kneels) at the feet of some child, and sings the second stanza. The child addressed takes the letter from the bird's neck. The children of the ring sing the third stanza, and at the words, "Fly away &c." the dove "flies" back to the mother. Another dove is then sent out by the mother and the song repeated.

60. The Pigeon House.

FREOBEL.

ROBERT KOHL.

The first system of the song is written in 6/8 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "We o - pen now our pig - eon-house, Out fly all the pig-eons so".

The second system continues the melody and bass line. The lyrics are: "happy and free; They fly over field and grass - y plain, Delighted with joy-ous".

The third system continues the melody and bass line. The lyrics are: "lib - er - ty; And when they re - turn from their mer - ry flight, We".

The fourth system continues the melody and bass line. The lyrics are: "shut up the house and bid them 'Good-night.'" And when they re - turn from their".

The fifth system concludes the melody and bass line. The lyrics are: "mer - ry flight, we shut up the house, and bid them 'Good-night.'"

The Pigeon-house. Concluded.

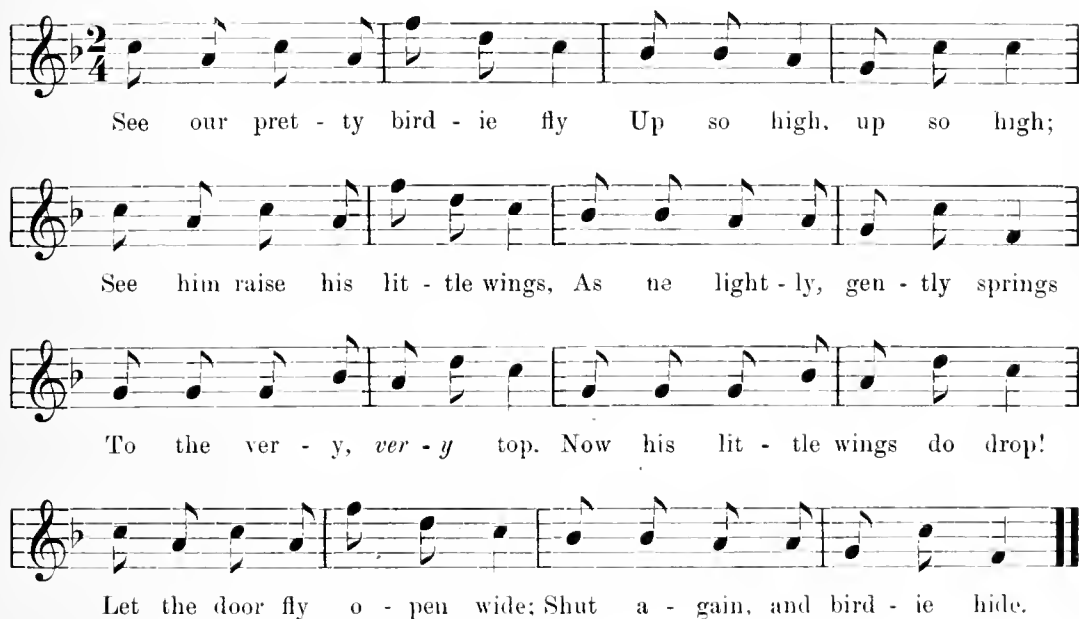


[NOTE:—Several children are chosen from the ring to represent the pigeons who go inside the ring. They choose a name, "Pouter," "Fan tail," "Ring-dove." The kindergartner asks them where they are going and what they are going to do; suggests or directs, a visit to the pigeons in the neighboring barn, or a trip to the corn-fields to see if the grain is ripening. The "pigeon-house," is closed (the children joining hands and standing close together). At "We open now" they step back two steps, raise their hands thus forming the doors through which the pigeons fly out and around the room. At "when they return," they re-enter the house, kneel down, softly, close their eyes and drowsily sing themselves to sleep with the refrain "roo-coo, roo-coo." They may be aroused by the crowing of a rooster in a distant part of the room, the song of The Cuck-oo, "See the chickens round the gate," or "Awake, ye little sleepers."]

61. Folded Pigeon and Pigeon-house.

Mrs. F. A. B. DUNNING.

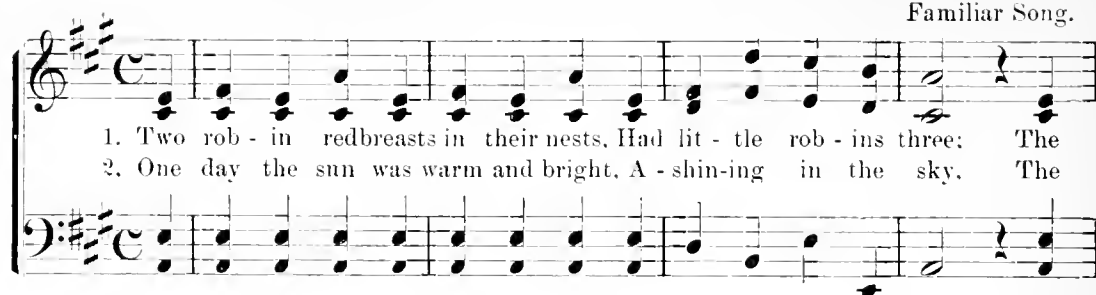
First Time.



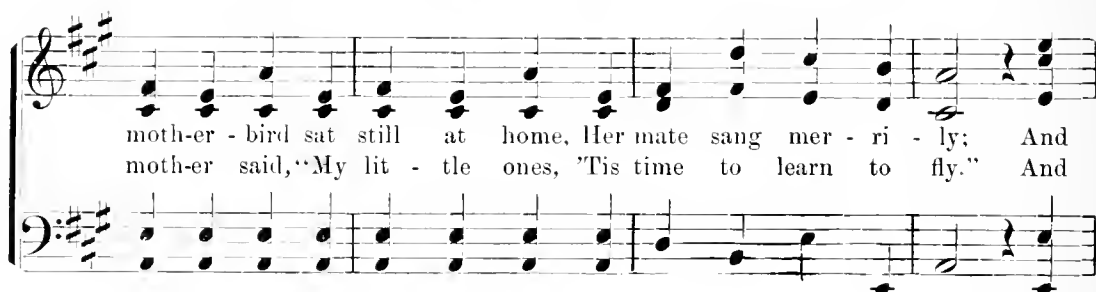
[NOTE:—This may be sung when the children have folded the "bird;" They hold the tips of the wings, and mark the time of the song as they move their hands up and down. At the words "Now his little wings do droop &c." they set the bird on the table and make with the open hands a little house over it, in which the "birdie" rests a moment. Sing the last line as the hands close over the bird.]

62. Two Robin Redbreasts.

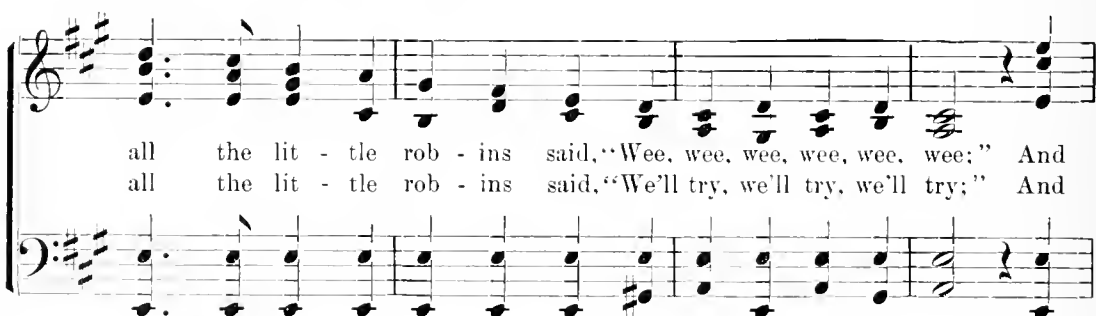
Familiar Song.




1. Two rob - in redbreasts in their nests, Had lit - tle rob - ins three; The
2. One day the sun was warm and bright, A - shin - ing in the sky, The



moth - er - bird sat still at home, Her mate sang mer - ri - ly; And
moth - er said, "My lit - tle ones, 'Tis time to learn to fly." And



all the lit - tle rob - ins said, "Wee, wee, wee, wee, wee, wee;" And
all the lit - tle rob - ins said, "We'll try, we'll try, we'll try;" And



all the lit - tle rob - ins said, "Wee, wee, wee, wee, wee, wee."
all the lit - tle rob - ins said, "We'll try, we'll try, we'll try."

3 The father said, "My little ones,
Don't try to go too high,
But fly like this, then rest a bit,
Then further by and by."
And all the little robins said:
"We fly, we fly, we fly."
And all the little robins said:
"We fly, we fly, we fly."

4 I know some little children dear
Who never fret nor cry,
But when they're told do this or that,
They always say, "I'll try,"
Oh how delightful 'tis to see
These little children try.
Oh how delightful 'tis to see
These little children try.

(The last stanza to be sung by the kindergartner alone.)

63. See, The Chickens Round The Gate.

From EL. HEERWART.

FR. SEIDEL.

1. See, the chick - ens round the gate, For their morn - ing por - tion wait ;
 2. Ea - ger, bu - sy hen and chick, Ev' - ry lit - tle mor - sel pick ;
 3. As she calls, they flock a - round, Bust - ling all a - long the ground ;

Fill the bas - ket from the store. O - pen wide the cot - tage door;
 See, the hen with cal - low brood, To her young how kind and good;
 When their dai - ly la - bors cease, And at night they rest in peace;

Throw out crumbs, and scat - ter seed, Let the hun - gry chick - ens feed;
 With what care their steps she leads, Them, and not her - self she feeds;
 All the lit - tle ti - ny things Nes - tle close be - neath her wings;

Call them now, how fast they run Glad - ly, quick - ly ev' - ry one.
 Pick - ing here, and pick - ing there Where the sweet - est mor - sels are.
 There she keeps them safe and warm, Free from fear, and free from harm.

[NOTE:—For this game one of the larger children may be chosen to represent the hen, and a number of smaller ones may be the chickens. Several other children joining hands, represent the cottage in which a little girl or boy is supposed to live. The children in the circle sing: at the words, "Fill the basket," they may make a basket with the left hand and fill it from imaginary stores of chicken feed. At the words "Open wide," the cottage door opens, the little "feeder" steps out and scatters food to the chickens, eager for every crumb. At the third stanza the "hen" clucks to her chickens, these nestle close to her, beneath her imaginary wings. All the other children, including the "cottage" bow their heads in a hovering attitude, and sing very softly.

When the song is used for a finger game, the left-hand, finger tips resting on the table, represents, at the outset, a coop; the fingers of the right hand are the chickens. At "Fill the basket" the left hand becomes a basket and the right hand fills it with imaginary feed. At "Open wide" both hands represent the opening doors. As "Throw on crumbs," the left hand again becomes a basket, and the right hand scatters the feed. At "Let the hungry" the fingers of both hands become chickens picking up morsels from the table; this continues through the second stanza. In the third stanza the left hand represents the hen, and the fingers of the right hand, at chickens nestle under her wings. The last strain should be sung softly; and after a moment of silence a "Cock a-doodle-doo" call may arouse the sleepers.]

64. Busy Workers.

CHILDREN.

1. Oh, say, bus-y bee, whith-er now are you going? Whither now are you

BEE.

go - ing. To work or to play? I'm bound for the gar - den where

ros - es are bloom-ing, For I must be mak-ing sweet hon - ey to - day.

CHILDREN.—

2 Oh, say, pretty dove, whither now are you flying?
Whither now are you flying, to work or to play?

DOVE.—

I'm bound for my nest, where my partner is sighing,
For I must be feeding my children to-day.

CHILDREN.—

3 Oh, say, little girl, whither now are you going?
Whither now are you going, to work or to play?

LITTLE GIRL.—

I'm bound for the school-room, the school-bell is ringing,
And I must be learning my lessons to-day.

[NOTE:—A "bee" a "dove" and a little "girl" are chosen. They take their place behind the kindergartner. At the beginning of each stanza respectively, the "bee" and the "dove" flies in around the ring. At the replies, they should stop flying. The "flying" of the "bee" is done with the hands; of the "dove" with the fore arm. The "little girl" carries a slate or book in her hand. The ingenuity of the kindergartner will suggest a few gestures, viz. the raking hay, the feeding motion, form a nest, ringing bell, reading from book etc. etc. etc.]

65. The Maiden and the Bird.

HOUGHTON.

MAIDEN. Lit - tle bird, lit - tle bird, come to me, I have a green cage

The Maiden and the Bird. Concluded.

read - y for thee; Beau - ty - bright flowers I
bring a - new, And fresh, ripe cher-ries, all wet with dew.

BIRD.

- 2 "Thanks, little maiden, for all thy care,
Bnt I love dearly the clear cool air,
And my snug little nest in the old oak tree."

MAIDEN.

"Little bird, little bird, stay with me."

BIRD.

- 3 "Nay, little damsel, away I'll fly
To green fields, and warmer sky;
When spring returns with pattering rain
You'll hear my merry song again."

MAIDEN.

- 4 "Little bird, little bird, who'll guide thee
Over the hills and over the sea?
Foolish one, come in the house to stay,
For I'm very sure you'll lose your way."

BIRD.

- 5 "Ah, no, little maiden! God guides me
Over the hills and over the sea;
I will be free as the rushing air,
And sing of sunshine every where."

66. Fido and His Master.

1. { Come, come, my pret-ty Fi - do, Come sit by me here; } I know how 'twill
{ No, no, my lit-tle mas - ter, 'Twill pain me, I fear; }
2. { Come, come, my pret-ty Fi - do, Come, come here, I say! } Here on the warm
{ No, no, my lit-tle mas - ter, Do please let me stay; }

take me. For sitting will make me Go ach-ing, ach-ing, ach-ing, I fear.
rug I Lie soft-ly and snug-ly, A - sleeping, sleep-ing, sleep-ing with Tray.

- 3 Come, come, my pretty Fido,
Stand up for some sport!
No, no, my little master,
I'd much rather not;

I hate such a riot,
So let me be quiet,

A-dreaming, dreaming, dreaming so sweet.

- 4 Come, come, my little Fido,
Come here for some meat!
Yes, yes, my little master,

It smells good and sweet;

I long to begin it,

I come, then, this minute,

I think it, think it, think it a treat.

[NOTE—This is to be sung as a duet.]

From "Music Reader," By Per. of L. W. Mason and Ginn & Co.

67. The Lazy Cat.

MOTHER GOOSE.



Pussy cat where have you been to-day? In the meadow a-sleep in the hay.



Pussy'cat you are a la - zy cat, If you have done no more than that.

68. My Kitty.

JANE TAYLOR.

Popular Air.



1. I love lit - tle kit - ty, her coat is so warm,
2. She shall sit by my side, and I'll give her some food,
3. I'll not pinch her ears, nor tread on her paw,



And if I don't hurt her, she'll do me no harm.
And she'll love me, be - cause I am gen - tle and good.
Lest I should pro - voke her to use her sharp claw.



So I'll not pull her tail, nor drive her a - way,
I'll pat lit - tle kit - ty, and then she will purr,
I nev - er will vex her, nor make her dis - pleased,



But kit - ty and I ver - y gen - tly will play.
And thus show her thanks for my kind - ness to her.
For kit - ty don't like to be wor - ried and teased.

69. The Little Pony.

HERING.



1. Run, run, run! Oh, what jol - ly fun! Where 'tis smooth and
 2. Hop, hop, hop! Po - ny, do not stop; Do not kick, and
 where 'tis ston - y, Trot a - long, my lit - tle po - ny!
 do not stum - ble, Do not tire, and do not grum - ble:
 Oh, what jol - ly fun! Run, run, run, run, run!
 Po - ny, do not stop! Hop, hop, hop, hop, hop!

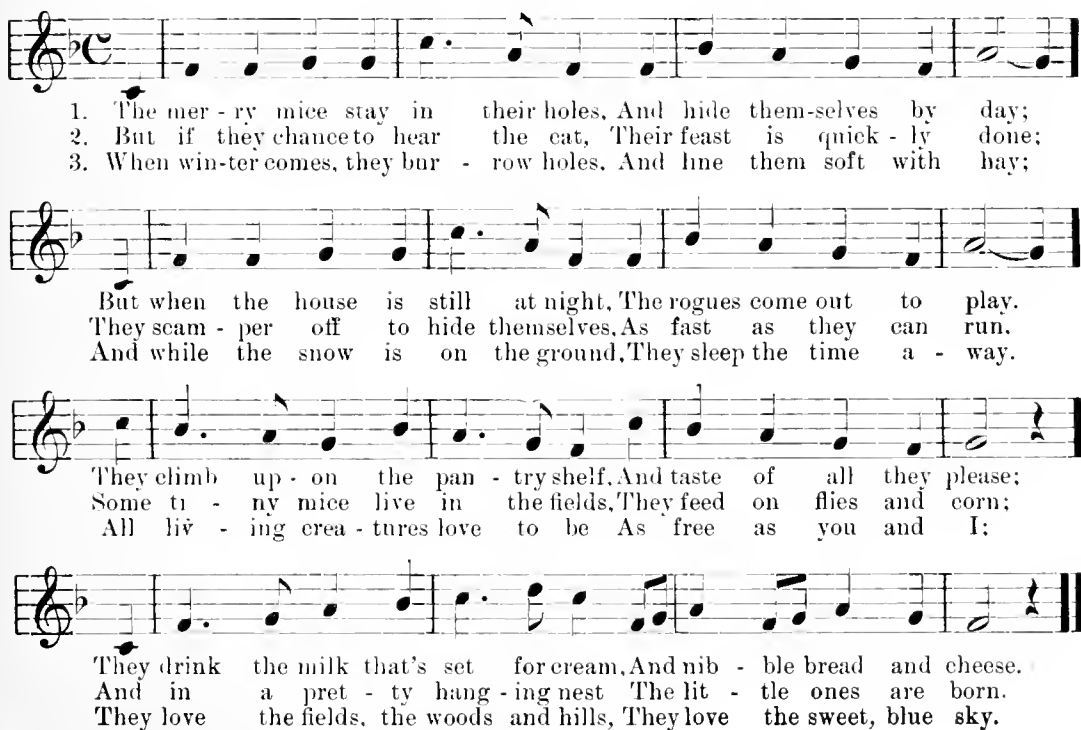
3 Hey, hey, hey,
 Up now, and away!
 Darling pony, trotting, pacing,
 Never stopping, running, racing,
 Up now, and away
 Hey, hey, hey, hey, hey.

4 Ho, ho, ho,
 We'll not further go,
 Now 'tis time that I should feed you,
 Soon again to ride I'll need you
 We'll not further go,
 Ho, ho, ho, ho, ho.

[NOTE:—This game is especially suited to the boys of the ring who take much delight in it. A hobby-horse is a necessary feature. Care should be taken to inculcate feelings of gentleness and kindness in mounting, riding, and dismounting. The rider halts and alights in front of one to whom he gives his horse.]

70. The Mice.

KOEHLER.



1. The mer - ry mice stay in their holes, And hide them - selves by day;
 2. But if they chance to hear the cat, Their feast is quick - ly done;
 3. When win - ter comes, they bur - row holes, And line them soft with hay;
 But when the house is still at night, The rogues come out to play.
 They scam - per off to hide themselves, As fast as they can run.
 And while the snow is on the ground, They sleep the time a - way.
 They climb up - on the pan - try shelf, And taste of all they please;
 Some ti - ny mice live in the fields, They feed on flies and corn;
 All liv - ing crea - tures love to be As free as you and I:
 They drink the milk that's set for cream, And nib - ble bread and cheese.
 And in a pret - ty hang - ing nest The lit - tle ones are born.
 They love the fields, the woods and hills, They love the sweet, blue sky.

71. The Children and the Sheep.

ANN TAYLOR.

MARIE ANTOINETTE.

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Vocal and piano accompaniment for the first system of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are:

CHILDREN.
1. La - zy sheep, pray tell us why, In the
SHEEP.
2. Nay, dear lit - tle chil - dren, nay, Do not

Vocal and piano accompaniment for the second system of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are:

pleas - ant fields you lie, Eat - ing grass and
chide us so, we pray! Don't you see the

The Children and the Sheep. Concluded.

dai - sies white, From the morn - ing till the night.
 wool that grows On our backs to make your clothes?

The first system of the musical score features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line consists of eighth and quarter notes, while the piano accompaniment uses a simple harmonic pattern of eighth and quarter notes.

Ev - 'ry thing can some - thing do, But what
 Win - ter would be sor - row - ful, If you

The second system continues the melody and accompaniment. The vocal line includes some beamed eighth notes, and the piano accompaniment maintains its steady harmonic support.

kind of use are you, But what kind of use are you?
 could not get our wool. If you could not get our wool.

The third system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic cadence.

3 "True, it seems a pleasant thing
 Nipping daisies in the spring;
 But what chilly nights I pass,
 On the cold and dewy grass,
 Picking scanty dinners where
 All the ground is brown and bare,
 All the ground is brown and bare.

4 "Then the farmer comes at last,
 When the merry spring is past,
 Cuts our woolly fleece away,
 For your coat in wint'ry day.
 Little children, this is why
 In the pleasant fields we lie,
 In the pleasant fields we lie."

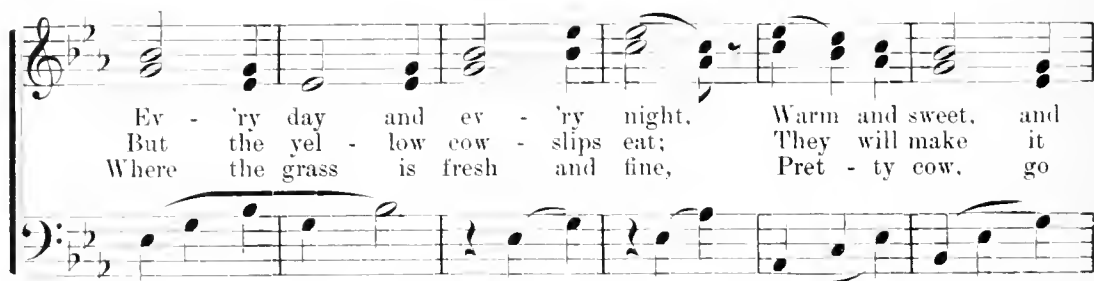
72. Thank You, Pretty Cow.

JANE TAYLOR.

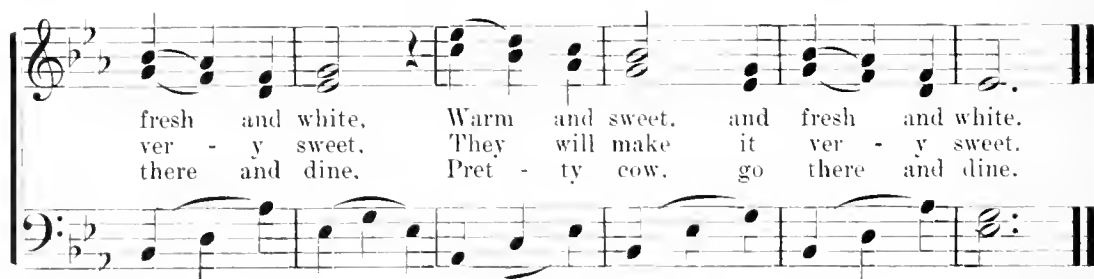
FR. SEIDEL.



1. Thank you, pret - ty cow, that made Pleas-ant milk to soak my bread,
 2. Do not chew the hem - lock rank, Grow - ing on the weed-y bank,
 3. Where the bub - bling wa - ter flows, Where the pur - ple vio - let grows.



Ev - 'ry day and ev - 'ry night, Warm and sweet, and
 But the yel - low cow - slips eat; They will make it
 Where the grass is fresh and fine, Pret - ty cow, go



fresh and white, Warm and sweet, and fresh and white.
 ver - y sweet, They will make it ver - y sweet.
 there and dine, Pret - ty cow, go there and dine.

73. Taddy Pole and Polly Wog.



Taddy Pole and Polly Wog Lived to-gether in a bog; Here you see the ver-y pool



Where they went to swimming-school. By and by, it's true but strange, O'er them came a



wondrous change; Here you see them on a log, Each a most de-cid-ed frog.

[NOTE:—This is a most enjoyable accompaniment to a play with the sticks and lentils. The sticks form the edge of the pond and the logs, lentils represent pollywogs and frogs. This game may be followed by the game of "The Frogs," (No 74) either at the table or in the ring.]

74. The Frogs.

E. L. H.



{ The mer - ry frogs are blithe and gay, Croak, croak, croak, croak, croak, croak; }
 { They hop, they swim, they dive and play, Croak, croak, croak, croak, croak, croak; }



And all who see them, sure will say, "These frog - gies have a



hol - i - day." Croak, croak, croak, croak, croak, croak, croak, croak, croak, croak.

[NOTE:—The ring represents a pond, in which a number of children, representing frogs, hop about, swim and play. The "croaking" is done by the "frogs:"]

75. Little Fish.

FROEBEL.

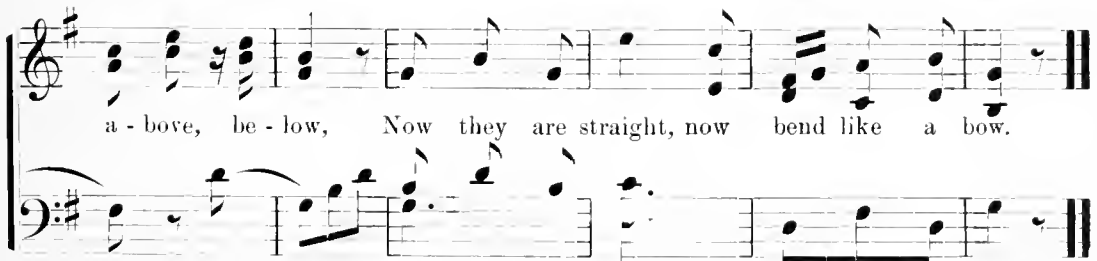
ROBERT KOHL.



See how the live - ly fish - es swim Mer - ri - ly



in the crys - tal stream, Now ris - ing, now div - ing,



a - bove, be - low, Now they are straight, now bend like a bow.

[NOTE:—A few children are chosen to be the "fishes." Their arms held down and close to the side with the palms backward, represent the fins. The remaining children may be "trees" on the bank or simply the "bank." The fishes may be "cat-fish," "minnows," "white-fish" etc. The children of the circle sing. The fishes imitate as well as possible the motions made by fishes while swimming.

In a finger-game at the table, the children's fingers represent little fishes, swimming about in the liveliest manner on the table which represents the pond.]

76. The Snail.

[To be sung with strips, in rolling one strip upon itself.]

The snail he lives in his hard round home, In the or - chard un - der the tree:

Says he "I have but a sin - gle room, But its large e - nough for me." The

snail in his lit - tle house doth dwell, all the week from end to end; You're at

The Snail. Concluded.

home mas - ter snail, That's all ver - y well, But you nev - er re - ceive a friend.

The musical notation consists of a single melodic line on a treble clef staff. It begins with a half note, followed by a series of eighth and sixteenth notes, ending with a double bar line.

77. Baby Bye, Here's a Fly.

THEO. TILTON.

E. L. H.

1. Ba - by bye, here's a fly: Let us watch him, you and I

2. Spots of red, dot his head Rain - bows on his back are spread,

The musical notation is on a treble clef staff in 2/4 time. It starts with a half note, followed by a series of eighth and sixteenth notes, ending with a double bar line.

How he crawls, up the walls, Yet he nev - er falls.

That small speck is his neck; See him nod and beck.

The musical notation is on a treble clef staff in 2/4 time. It starts with a half note, followed by a series of eighth and sixteenth notes, ending with a double bar line.

I believe with six such legs, you and I could walk on eggs.

I can show you, if you choose, where to look to find his shoes;

The musical notation is on a treble clef staff in 2/4 time. It starts with a half note, followed by a series of eighth and sixteenth notes, ending with a double bar line.

There he goes on his toes, tick - ling ba - by's nose.

Three small pairs made of hairs These he al - ways wears.

The musical notation is on a treble clef staff in 2/4 time. It starts with a half note, followed by a series of eighth and sixteenth notes, ending with a double bar line.

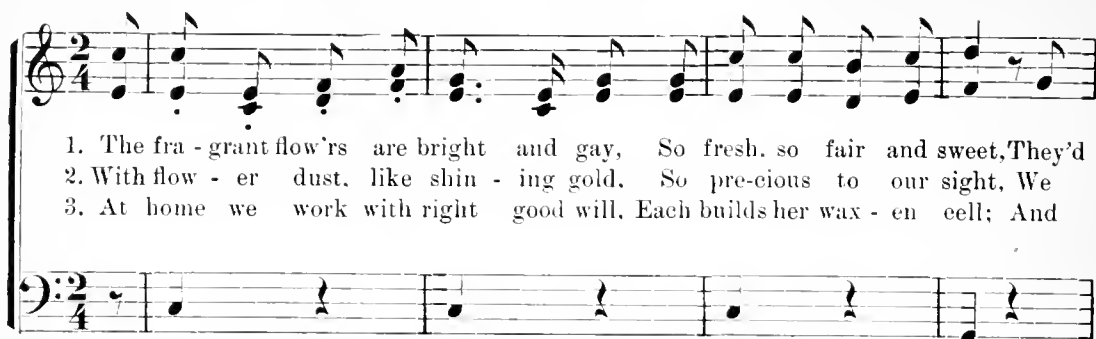
3 He can eat bread and meat
There's a mouth between his feet.
On his back is a sack
Like a peddler's pack.
Does the baby understand?
Then the fly shall kiss her hand,
Put a crumb on her thumb,
May be he will come.

4 Flies can see more than we
So how bright their eyes must be!
Little fly, ope your eye,
Spiders are near by.
For a secret I can tell,
Spiders never treat flies well.
Thus away, do not stay,
Little fly, good day.

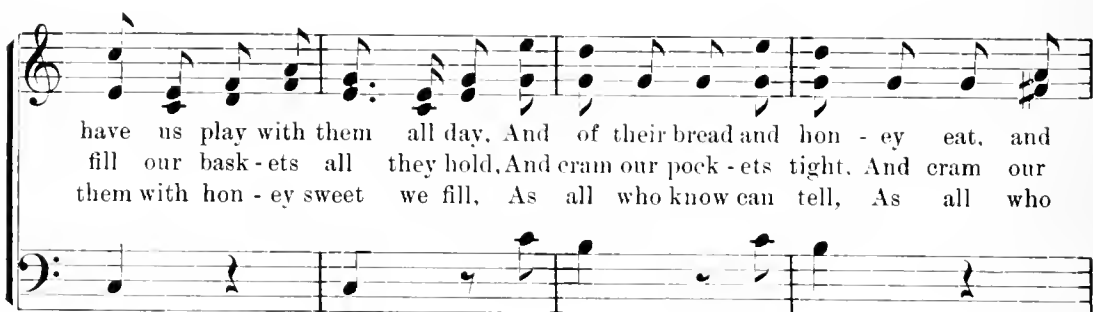
78. Bee Game

W. N. H.

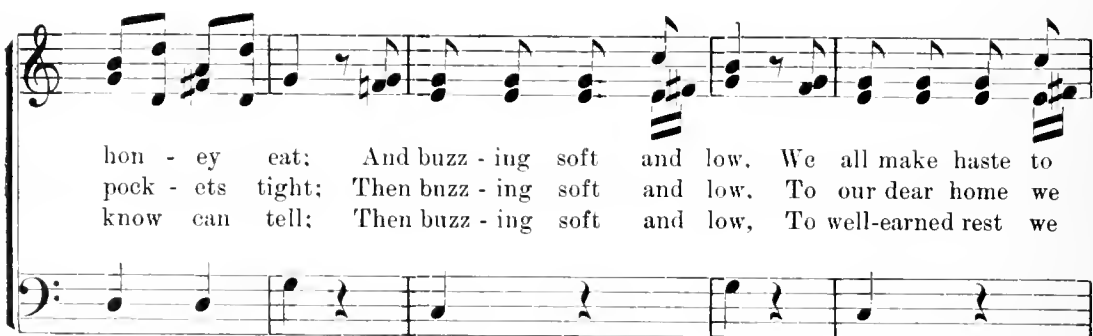
ABT.



1. The fra - grant flow'rs are bright and gay, So fresh, so fair and sweet, They'd
 2. With flow - er dust, like shin - ing gold, So pre - cious to our sight, We
 3. At home we work with right good will, Each builds her wax - en cell; And



have us play with them all day, And of their bread and hon - ey eat, and
 fill our bask - ets all they hold, And cram our pock - ets tight, And cram our
 them with hon - ey sweet we fill, As all who know can tell, As all who



hon - ey eat; And buzz - ing soft and low, We all make haste to
 pock - ets tight; Then buzz - ing soft and low, To our dear home we
 know can tell; Then buzz - ing soft and low, To well-earned rest we



go. V - v - v - v - v - v - v - v - v - v - v - v - v - v - v.

Bee Game. Concluded.

First system of musical notation for 'Bee Game. Concluded.' It consists of a treble and a bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a simple accompaniment with eighth notes. The lyrics 'v - v - v And buzz - ing soft and low We all make haste to' are written below the treble staff.

Second system of musical notation for 'Bee Game. Concluded.' It continues the melody from the first system. The treble staff has a long note with a slur over it. The bass staff continues the accompaniment. The lyrics 'go. v - v - v - v - v v - v - v We all make haste to go.' are written below the treble staff.

79. Busy Bees.

First system of musical notation for '79. Busy Bees.' It is in 2/4 time and consists of a single treble staff with a melody of eighth and sixteenth notes.

1. We are lit - tle bu - sy bees, Roam - ing in the clo - ver, Here we go,
2. We are lit - tle bu - sy bees, In the mead - ows roam - ing, All the day,
3. Where the morn - ing dries the dew, From the bloom - ing clo - ver, Off we wing,

Second system of musical notation for '79. Busy Bees.' It continues the melody from the first system, ending with a double bar line.

There we go, All the mead - ow o - ver
 Bright and gay, Where the flowrs' are bloom ing Don't you hear us sing - ing so;
 Sweets to bring, 'Till the day is o - ver,

Third system of musical notation for '79. Busy Bees.' It continues the melody from the second system, ending with a double bar line.

V - v - v - v - v - v - v. Singing, singing as we go; V - v - v - v - v - v - v.

80. The Bees.

From the Danish.

FISCHER.

V - v - v - v - v - v - v - v Buzz-ing, buzz-ing, buzz - ing bees;

1. Mer - ri - ly a - way they fly, O - ver field and mead - ow hie;
 2. Sip sweet hon - ey from the flowers, Thro' the sun - ny sum - mer hours;
 3. Car - ry home the ver - y best, And set - tle down for need - ed rest;

V - v - v - v - v - v - v - v. Buzz - ing, buzz - ing, buzz - ing bees.

E. L. H.

81. Number Game.

CZERNY.

1. A - mong the green leaves of the tall for - est trees, A
 2. Be - neath the cool waves of our clear, spark - ling lake, Two
 3. With-in our green mead - ow of sweet-scent - ed hay, Three

lit - tle bird flut - ters and sings; Flut - ters and sings in the
 fish - es are sport - ing in play; Sport - ing in play neath the
 lit - tle lambs gam - bol and leap; Gam - bol and leap all the

soft sum - mer breeze, Then laz - i - ly folds his tired wings.
 waves of our lake, Then grace - ful - ly swim-ming a - way.
 long sum - mer day, Then qui - et - ly lie down and sleep.

- 4 All day in our garden of sweet-scented flowers,
Four bees gather honey and wax,
 Honey and wax, through the bright morning hours,
 Then carry it home on their backs.
- 5 Within this same garden of sweet-scented flowers,
Five children are busy at play,
 They skip and they sing, through the bright sunny hours,
 And at night-fall, they hasten away.

[NOTE TO "NUMBER GAME:—In the first stanza, the ring represents the forest and *one* child imitates the bird flying about among the trees. In the second stanza, the ring becomes the border of a lake: the children stooping down close together, some representing bushes, others stones, etc. *Two* children imitate fishes swimming about in the lake. In the succeeding stanzas, similar suitable adaptations take place.]

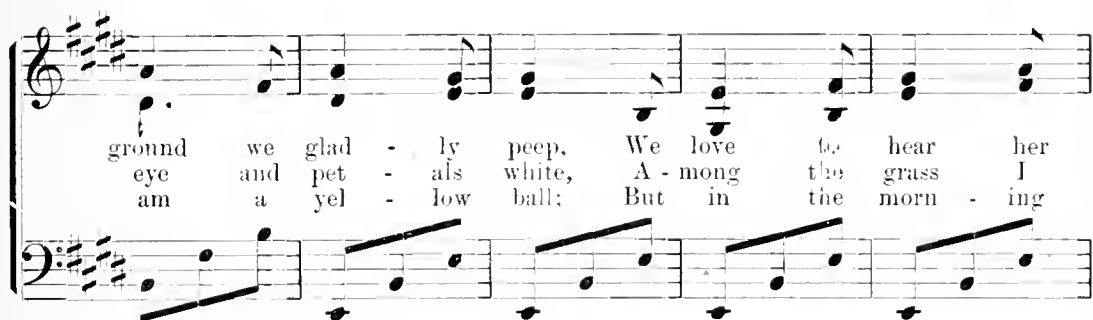
82. The Spring Flowers.

From E. Heerwart's Coll.

GERMAN AIR.



1. The Spring has call'd us from our sleep, And from the
 2. I am a ti - ny dai - sy bright, With gold - en
 3. My stalk is green, and ver - y tall, At night I



ground we glad - ly peep, We love to hear her
 eye and pet - als white, A - mong the grass I
 am a yel - low ball; But in the morn - ing



gen - tle call, And come to greet her one and all.
 have my place, And star - like is my lit - tle face.
 when I wake, A love - ly lit - tle cup I make.

4 I am the blue forget-me-not,
 The banks of streams my fav'rite spot;
 I am the color of the sky,
 Except my round and sunny eye.

6 I am the sweet perfumed rose,
 The queen of every flower that grows;
 My blossoms show that Spring is past,
 And the bright Summer come at last.

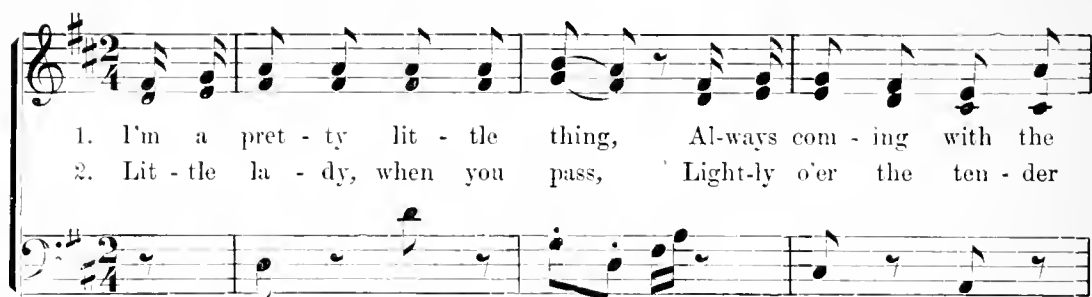
5 A thorny bramble bush am I,
 Swinging my flow'ry branches high;
 But fruit will come, oh, what a treat,
 For all of you to pick and eat.

7 We children thus the Spring may greet
 With joy, in all its blessings sweet;
 For children's little lives appear
 Like the first blossoms of the year,

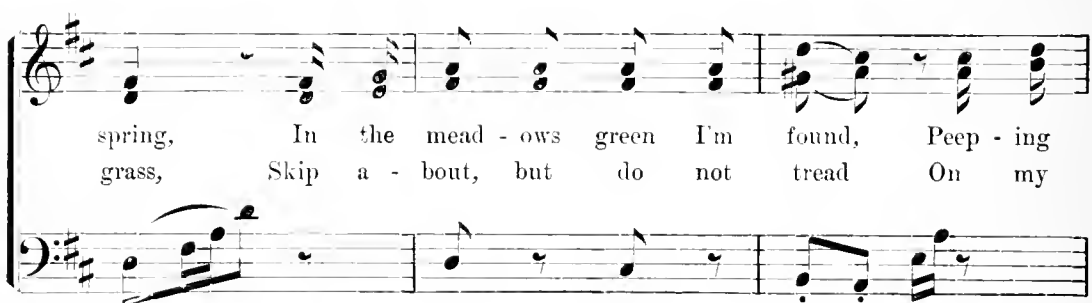
[NOTE:—A number of children in different parts of the space enclosed by the ring, represent the plants named in the song. There is a "daisy," a "forget me not," a "bramble bush," a "rose." In a large kindergarten there may be several of each kind. The children in the ring sing the first stanza. The "daisy" then sings the second and third stanzas with appropriate gestures, showing the fingers for the "petals," pointing to the "grass," to its "face," to its green stalk, "rolling itself up in a "ball," and unfolding again in the morning. Then follow the other flowers, each with its stanza and suitable gestures. The last stanza is sung by the children of the ring.]

83. The Daisy.

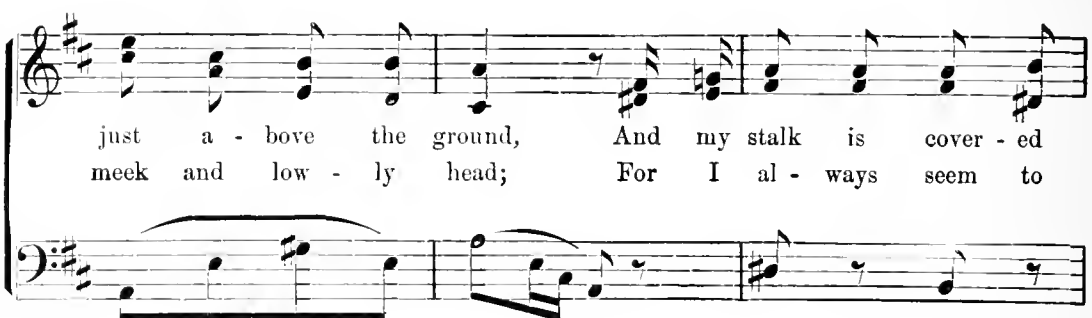
HADYN.



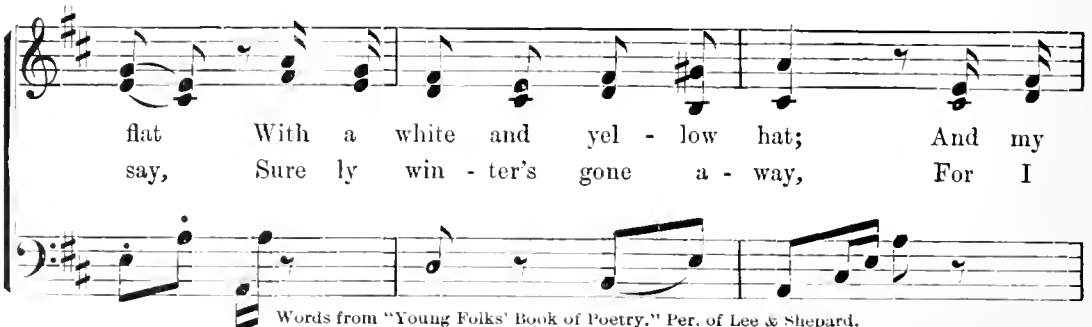
1. I'm a pret - ty lit - tle thing, Al-ways com - ing with the
 2. Lit - tle la - dy, when you pass, ' Light-ly o'er the ten - der



spring, In the mead - ows green I'm found, Peep - ing
 grass, Skip a - bout, but do not tread On my



just a - bove the ground, And my stalk is cover - ed
 meek and low - ly head; For I al - ways seem to



flat With a white and yel - low hat; And my
 say, Sure ly win - ter's gone a - way, For I

Words from "Young Folks' Book of Poetry," Per. of Lee & Shepard.

The Daisy Concluded.



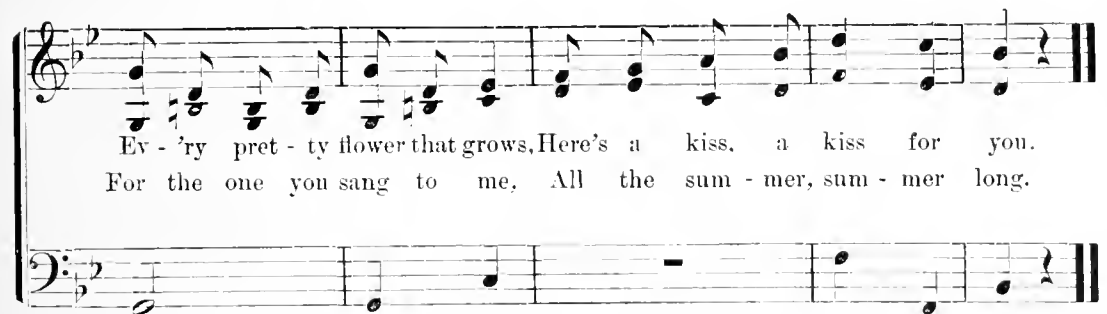
stalk is cov - ered flat With a white and yel - low hat.
al - ways seem to say Sure - ly win - ter's gone a - way.

84. The Child's Good-bye.

MENDELSSOHN.



1. Good - bye, dai - sy, pink and rose. Snow - white lil - ly too!
2. Good - bye, mer - ry bird and bee! Take this ti - ny song,



Ev - 'ry pret - ty flower that grows, Here's a kiss, a kiss for you.
For the one you sang to me, All the sum - mer, sum - mer long.

3 Good-bye, mossy little rill,
Shiv'ring in the cold!
Leaves that fall on vale and hill,
Cover you with gold.

4 Sweet good-bye to birds that roam,
Rills, and flow'rs and bees.
But when winter's gone, come
Early as you please.

[NOTE:—This song naturally follows "The Spring Flowers." (No 82.)]

Words from "Young Folks' Book of Poetry," Per. of Lee & Shepard.

85. The Violet.

NAEGELI.

1. Tim - id, blue - eyed flow - er, In thy qui - et bow - er,
 2. "Joy with - in me spring - eth, When so sweet - ly sing - eth

'Mid the moss so green, Say, what art thou do - ing?
 The lone night-in - gale; To her song at - tend - ing.

Why so low - ly bow - ing, Ev - er art thou seen.
 I am low - ly bend - ing, In my peace - ful vale."

From "National Music Teacher," Per. of L. W. Masou, and Ginn & Co.

86. Cherries Ripe.

PEDLAR.

Familiar Song.



1. Cher - ries ripe, cher - ries ripe, Who will buy my cher - ries ripe?
2. Who will buy, who will buy, Thus from morn till night I cry,



Ber - ries red, ber - ries red, Who will buy my ber - ries red?
Up and down, up and down, As I wan - der thro' the town.



Ripe and ro - sy cher - ries, Fresh and fra - grant ber - ries,
ALL SING. We will buy your cher - ries, Fresh and fra - grant ber - ries,



Buy and eat, They're so sweet, Ber - ries red, cher - ries ripe,
Buy and eat, They're so sweet, Ber - ries red, cher - ries ripe,



Ver - y fresh and ver - y cheap, Ver - y fresh and ver - y cheap.
Ver - y fresh and ver - y cheap, Ver - y fresh and ver - y cheap.

[NOTE:—One child is chosen for the "fruit peddler." He carries a basket containing a number of red balls, of the 1st gift (enough to go round.) As he walks around in the ring, he sings the first stanza alone. At the close of the stanza he stops in the centre of the ring and looks about as if waiting for some one to buy. After a short pause he sings the first part of the second stanza. All the children as "buyers" take up the song at the words "we will buy;" the "peddler" then passes the basket around and each one takes a "cherry."

This should be followed by one of the games in which each child has a ball, viz: "My ball is fond of moving," or "My little ball lies in my hand," etc., etc.

Trades and Occupations.

87. The Workingman.

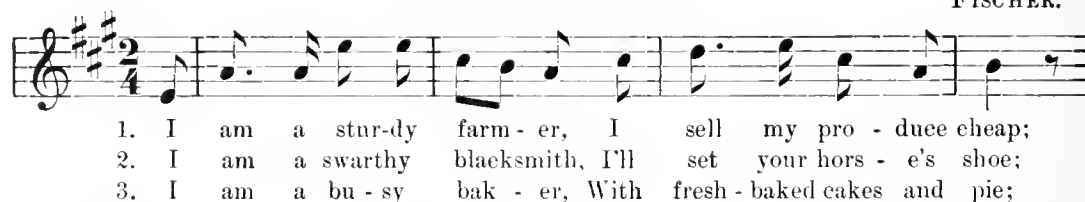
German Air.



[NOTE:—One child in the centre of the ring shows the rest what to do. Any trade may be applied in the same manner, as the one here indicated.]

88. The Trades.

FISCHER.



4 I am a merry tailor,
My suits fit close and true.
And I make boots and shoes,
Come, here's a pair for you.

5 I am a busy seamstress,
The neatest work I stitch;

And I'm a cheerful teacher,
And never use a switch.

CHO. We all are cheerful workers,
We're busy day and night,
No matter what our trade is,
We all will serve you right.

[NOTE:—The children are divided up into farmers, millers, builders, blacksmiths, horses etc. Each division sings to suit the words; the farmers imitate the sowing of grain; the millers the motion of the mill-stones; the blacksmiths tap on the up turned foot of the horse assigned to each; the builders imitate the turning of a large augur; the bakers knead dough; the painters make the motion of painting; the tailors sit on the floor with legs crossed and sew industriously; the shoe-makers kneel on the right knee and tap with the right hand on the left fist which rests firmly on the left knee; at the words, "come, here's," etc., he holds up an imaginary pair of boots. All stand quiet while singing the chorus.]

89. The Smith.

Transl. by W. N. H.

Arr. by B. E. H.

Sparks the char-coal throws, White the iron glows, High - er, high - er, higher;

The first system of musical notation for 'The Smith'. It consists of a treble and a bass staff in 6/8 time, with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Sparks the char-coal throws, White the iron glows, High - er, high - er, higher;'.

Bell - ows fan the fire, Ev - en iron will bend; See the sparks as-

The second system of musical notation. The melody continues in the treble staff, and the bass staff provides accompaniment. The lyrics are: 'Bell - ows fan the fire, Ev - en iron will bend; See the sparks as-'.

cead; At the black-smith's call, Loud the ham - mers fall.

The third system of musical notation. The melody continues in the treble staff, and the bass staff provides accompaniment. The lyrics are: 'cead; At the black-smith's call, Loud the ham - mers fall.'

Piff paff, piff paff, piff paff, piff paff, piff paff, piff paff, piff paff! paff.

The fourth system of musical notation, which is the refrain. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides accompaniment. The lyrics are: 'Piff paff, piff paff, piff paff, piff paff, piff paff, piff paff, piff paff! paff.' The refrain is marked with first and second endings.

[NOTE:—The children are arranged in two opposite rows on the floor or at the table. Suitable gestures may accompany each phrase. At the refrain, "Piff paff," the children strike an imaginary anvil with an imaginary blacksmith's hammer held in both hands, or (at the table) represent the anvil with the left fist and strike this with the right fist, which represents the hammer. The "Piff" may be sung and struck by one row of children, and the "Paff" by the opposite row.]

90. The Sawyer.

MIDDENDORFF.

STANGENBERGER.

Let us now be - gin our saw - ing, For - ward back - ward push - ing,

draw - ing, Saw - ing saw - ing wood in - to Lit - tle piec - es,

now some large ones; See - saw, see - saw, see - saw, see!

[NOTE:—The children face each other in two rows, opposite ones clasping hands crosswise, right arms above to imitate the saws, left arms beneath to imitate sticks of wood. The right arms saw in the rhythm of the song. At "now some large ones" the motion is retarded to suit the quarter notes, at last "see," the wood is sawed through, and the left arms fall.]

91. The Cooper.

FROEBEL.

Arr. by B. E. H.

I am a coop - er, and bar - rels I make; Some

The Cooper. Concluded.

staves and some hoops of strong i - ron I - take, So

hap - py and mer - ry I al - ways am found, While with my big

ham - mer I pace all a - round, A - round, A - round, A -

round, round, round, round, round.

[Note:—One child is foreman; he chooses his workman. Together, they select from the remaining children a sufficient number to serve as *staves* for their barrels. The *coopers* then begin the song and place the *staves* in the shape of barrels, the arms of the *staves* resting as hoops around the waist or shoulders of the neighbors. At the words "Around, around," etc., they give the finishing strokes, keeping time with the singing; the hoops are gently pushed down more firmly. The barrels may then be filled with the articles for which they were intended, and "rolled" into another part of the playroom. A few children may have been reserved as buyers of the goods. When the contents have been sold, the barrels may be broken up into staves, and sold as kindling-wood or used in the manufacture of some other useful articles.)

92. The Joiner.

FROEBEL.

FR. SEIDEL.

1. Zish, zish, zish! Please, join - er, plane what we wish;
2. Zish, zish, zish! Please, join - er, plane what we wish;

Make a ta - ble, smooth and good; Leave no hole with-
Make a bench so smooth and long, Make it sol - id,

in the wood. Zish, zish, zish! Please, join - er, plane what we wish.
sound and strong. Zish, zish, zish! Please, join - er, plane what we wish.

[NOTE:—It is best to play this game at the tables. The fists form the plane. In singing the “Zish,” stress is to be laid on the “sh.”]

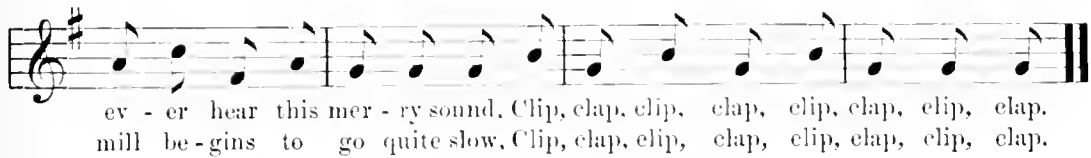
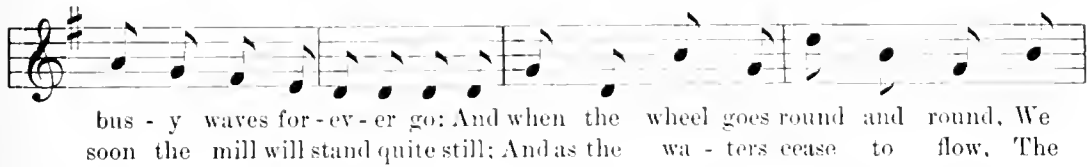
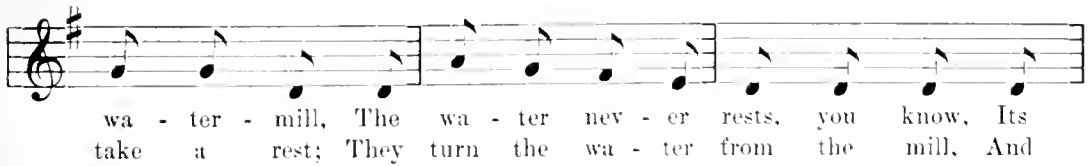
93. The Water-mill.

Transl. by W. N. H.

W. ANDREAE.

1. Come, mil - lers, near this bab - bling rill, We'll start our noi - sy
2. And when the mill has done its best, The mil - lers want to

The Water-mill. Concluded.

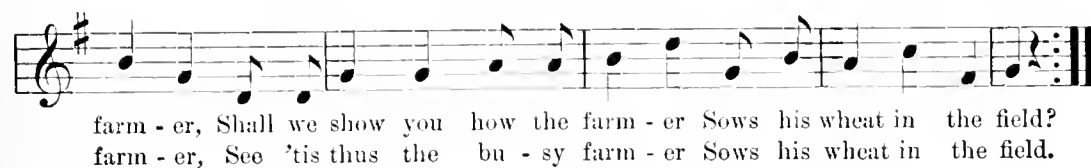
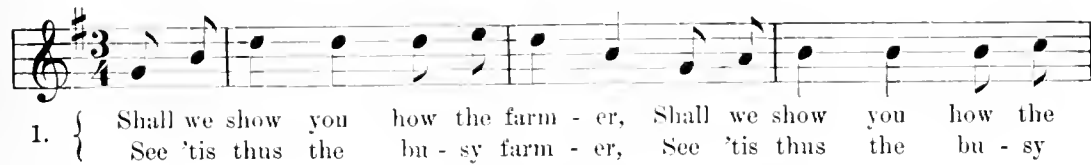


[NOTE:—Four or eight children form a wheel in the centre of the circle. The children in the ring move their arms gently to and fro to imitate moving water. During the first stanza the time of the song and the motion of the mill-wheel become faster and faster. At the words, "clip-clap", the children of the ring clap their hands in time.

During the singing of the second stanza, the time of the song and the motion of the wheel gradually diminish, until at the last "clip-clap," they cease.]

94. The Farmer.

After KOEHLER.



2 Shall we show you how the farmer,
Mows his wheat in the field?

"Tis thus the busy farmer,
Mows his wheat in the field.

3 Shall we show you how the farmer,
Binds his sheaves in the field?

"Tis thus the busy farmer,
Binds his sheaves in the field.

4 Shall we show you how the farmer,
Takes his wheat to the mill?

"Tis thus the busy farmer,
Takes his wheat to the mill.

5 Shall we show you how the miller,
Grinds his wheat in the mill?

"Tis thus the busy miller,
Grinds his wheat in the mill.

6 Shall we show you how the baker,
Makes the flour into bread?

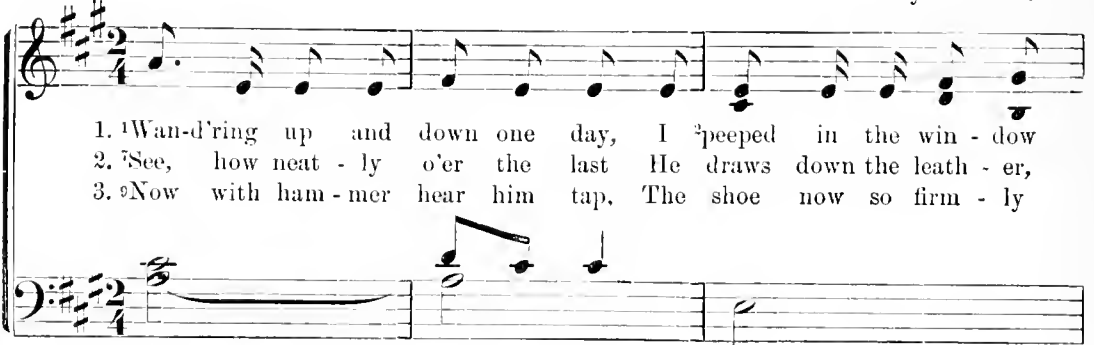
"Tis thus the busy baker
Makes his flour into bread.

[NOTE:—The children form a ring at the singing of the second part of each stanza, they imitate the action named in the stanza. This game may be used profitably for any other trade. We may ask: Shall we show you how the blacksmith with his bellows blows the fire? with his hammer strikes the iron? etc., and so with any other trade.]

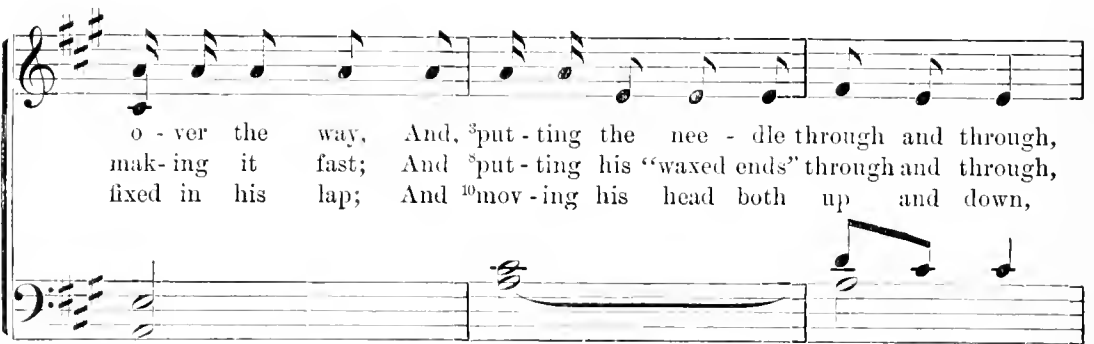
95. The Cobbler.

From Gill's Coll.

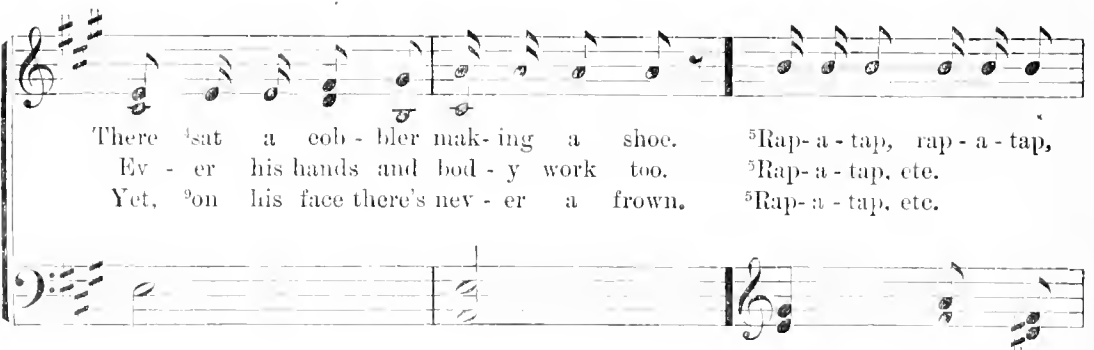
German Air.
Arr. by B. E. H.



1. ¹Wan-d'ring up and down one day, I ²peeped in the win - dow
2. ³See, how neat - ly o'er the last He draws down the leath - er,
3. ⁴Now with ham - mer hear him tap, The shoe now so firm - ly



o - ver the way, And, ⁵put - ting the nee - dle through and through,
mak - ing it fast; And ⁶put - ting his "waxed ends" through and through,
fixed in his lap; And ⁷mov - ing his head both up and down,



There ⁸sat a cob - bler mak - ing a shoe. ⁹Rap - a - tap, rap - a - tap,
Ev - er his hands and bod - y work too. ¹⁰Rap - a - tap, etc.
Yet, ¹¹on his face there's nev - er a frown. ¹²Rap - a - tap, etc.



tick - a - tack, too, ¹³This is the way I make a shoe. ¹⁴Rap - a - tap, Rap - a - tap,

The Cobbler. Concluded

⁶tick - a - tack, too, ⁵This is the way I make a shoe;

⁵Rap - a - tap, rap - a - tap, ⁶tick-a - tack, too, ⁵Thus I make a shoe.

4 With ¹¹his awl he makes a hole,
First thro' the upper, then through the sole,
Then ¹²putting his pegs in one or two,
Laughing ¹³away, he hammers them thro'.

Refrain:

5 Now ⁵with hammer now ⁸with stitch,
For ⁵ this is the cobbler's ⁸way to get rich;
He whistles ¹⁴and sings, that cobbler, still,
Doing his work with merry good will.

Refrain:

[NOTE:—Suitable for movement game, as follows:

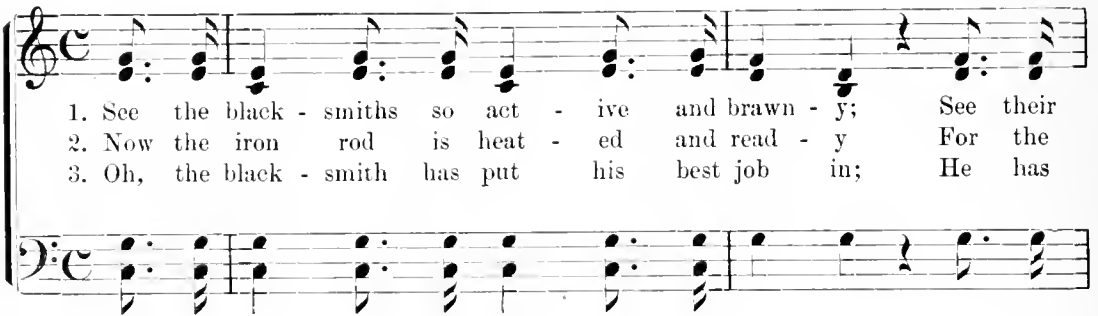
1. Begin march towards the left.
2. Shade eyes with right hand,—still marching—and look at some one across the circle.
3. Stop march, face inward, and imitate sewing of shoe.
4. Kneel on right knee.
5. Rest left fist on left knee, and pound with right hand—*rhythmically*.
6. Imitate the placing of tacks into the shoe.

7. Stretch an imaginary piece of leather over left knee.
8. Imitate sewing of "shoe".
9. Place left hand on left knee and pound with right fist.
10. Move head up and down.
11. Use right fore finger as awl.
12. Take pegs from mouth with left hand and place them in the "shoe."
13. Hammer the "pegs".
14. A few children whistle

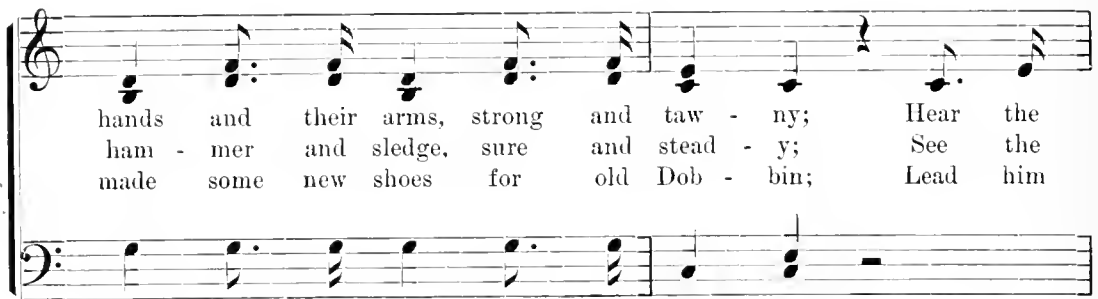
The game may be played at the table, when they have folded the "shoes" or "boots," made a hammer with a bead and stick, and have been furnished with a cube for the last, a piece of folding paper for the leather, and a number of sticks for pegs.)

96. Horse-Shoeing.

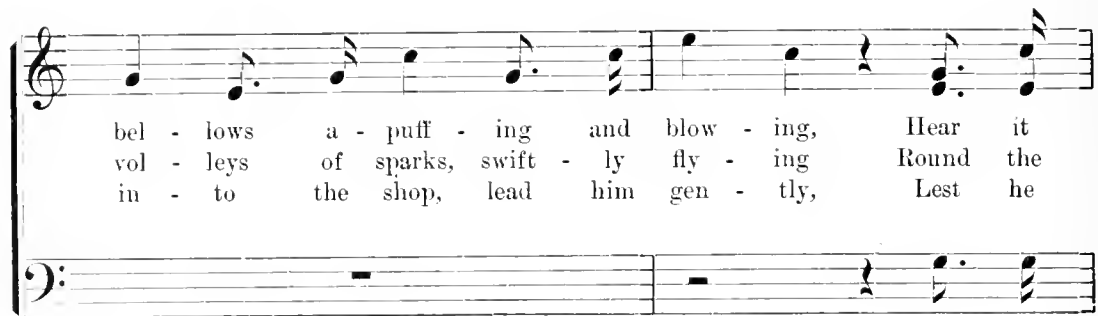
MOZART.



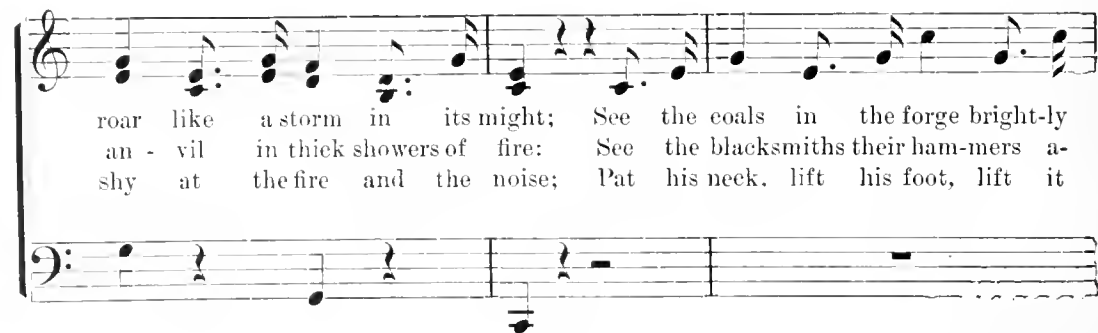
1. See the black - smiths so act - ive and brawn - y; See their
 2. Now the iron rod is heat - ed and read - y For the
 3. Oh, the black - smith has put his best job in; He has



hands and their arms, strong and taw - ny; Hear the
 ham - mer and sledge, sure and stead - y; See the
 made some new shoes for old Dob - bin; Lead him



bel - lows a - puff - ing and blow - ing, Hear it
 vol - leys of sparks, swift - ly fly - ing Round the
 in - to the shop, lead him gen - tly, Lest he



roar like a storm in its might; See the coals in the forge bright-ly
 an - vil in thick showers of fire; See the blacksmiths their ham-mers a-
 shy at the fire and the noise; Pat his neck, lift his foot, lift it

The Blacksmith. Concluded.

glow - ing, See their white flash - ing, bright spark - ling light.
 ply - ing, Yet, their strong, brawn - y arms nev - er tire.
 kind - ly, For poor Dob - bin has worked hard, my boys.

[NOTE:—Two children are selected from the ring to represent the blacksmith, two others as horse and rider. One blacksmith, takes his place at an imaginary forge; the others, at the anvil which may be represented by a stick of wood, an old chair or a stool. The “rider” and “horse” are in a distant part of the room. When the singing begins, the man at the forge pumps the bellows with his right hand, while, with his left he holds a rod in the fire. At the second stanza, he lays the rod on the anvil, and the rhythmical hammering begins. At the third stanza, “Dobbin” is led in and shod as the stanza suggests.]

96½. The Tailor.

E. L. H.

German Air.

1. { Old coats to mend, old coats to mend! To fill with stitch-es neat;
 { All these great holes, where Mis-ter Moth Bit out a piece to [Omit.] eat.
2. { Old coats to mend, old coats to mend! They must be done to night;
 { Put on your glass - es quick, and sew The but - tons fast and [Omit.] tight.

O naught-y, naught-y, Mis - ter Moth, To eat a hole in this nice cloth.
 And when you've worn your coats all day; They should be brushed and put a - way.

[NOTE:—A few children are appointed to play *customers*, the remainder form a ring of *tailors*, sitting on the floor ready for work. The *customers* carrying their jackets or some other articles of clothing on their arms, sing the first half of the first stanza alone, at the same time walking up and down the ring, and at last stopping before one of the *tailors*. The *tailors* then take up the stanza, and sing to the end of the song, accompanying the music with suitable rhythmic motions of sewing, brushing, etc.]

97. The Musicians.

(a.) Musical Johnny.

From the German.

Arr. by B. E. H.

1. { John - ny is now old e - nough To earn his dai - ly bread, }
 { "Will you learn to be a mil - ler?" Then his moth - er said. }

The first system of music is in 2/4 time. The treble staff contains the melody, and the bass staff contains a simple accompaniment. The lyrics are written below the treble staff, with brackets indicating the phrasing of the song.

To the mill he quick makes haste, But finds the noise not to his taste:

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

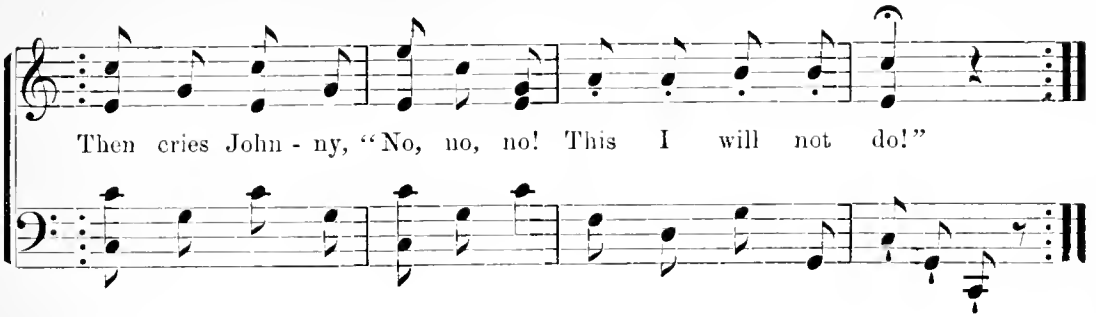
Clip, clap, clip, clap, clip, clap, Clip, clap, clip, clap, clip, clap,

The third system of music features a rhythmic pattern of eighth notes in the treble staff, with the lyrics 'Clip, clap, clip, clap, clip, clap, Clip, clap, clip, clap, clip, clap,' written below. The bass staff has a simple accompaniment.

Clip, clap, clip, clap, clip, clap, Clip, clap, clip, clap, clip, clap!

The fourth system of music continues the rhythmic pattern of eighth notes in the treble staff, with the lyrics 'Clip, clap, clip, clap, clip, clap, Clip, clap, clip, clap, clip, clap!' written below. The bass staff has a simple accompaniment.

The Musicians. Concluded.



2 Johnny is now old enough
To earn his daily bread,
"Will you learn to be a blacksmith?"
Then his mother said,
To the forge he quick makes haste,
But finds the noise not to his taste,
Cling, clang, cling, clang, cling, clang, etc.
||: Then cries Johnny, "No, no, no!"
This I will not do." ||:

3 John we know is fond of marching,
So once more we'll try,
"Surely now we've found your calling,
Be a drummer boy;"
But the marching is too long,

And the beating is too strong:
Drum, drum, drum, drum, etc.
||: Then cries Johnny, "No, no, no!"
This I will not do." ||:

4 Johnny loves to hear the music
Of a lively band,
Wants to follow it on horseback;
Thinks it would be grand,
If with trumpet in his hand,
He might join the lively band:
Tra, ra, ra, ra, ra, etc.
||: Then cries Johnny, "Ho, ho, ho!"
A trumpet I will blow." ||:

[NOTE:—One child, representing Johnny, marches in the centre of the ring, and joins the rest in imitating the trades indicated.]

At { "Clip, clap,"
"Cling clang,"
"Drum drum,"
"Tra ra." } He stops

At { "No, no, no,"
"Ho, ho, ho," } Johnny
sings first alone, then all repeat the refrain in concert.]

(b) Johnny is a Merry Boy.

W. N. H.

(To be sung to the same air.)

1—4. Johnny is a merry boy,
He likes to sing and play:
Now it is his greatest joy
1. To beat his drum
2. To blow his horn
3. To ring his bell
4. To play his flute } all day.
etc. etc.

1—4. Thus he goes from morn till night
1. Drumming
2. Blowing
3. Ringing
4. Playing } away with all his might.
etc. etc.

1. Drum, drum, drum drum, etc,
2. Tra, ra, ra, ra, tra-ra, etc.
3. Ding, dong, ding dong, ding dong, etc.
4. Whew, whew, whew, whew, whew, whew, etc.

1—4. Thus he goes from morn till night,
1. Drums
2. Blows
3. Rings
4. Plays } with all his might.
etc.

[NOTE:—The children imitate the drum, horn, bells, flute in concert. One child stands in the centre of the ring and represents Johnny.]

98. The Miller.

From KOEHLER.



1. Mil - ler, have you nought for grind - ing, That your mill is
2. Moth - er, have you nought for grind - ing. That your mill is
3. Gro - cer, have you nought for grind - ing, That your mill is



stand - ing still? There's a bag of rye for grind - ing,
 stand - ing still? Here is cof - fee for your grind - ing,
 stand - ing still? Here is pep - per for your grind - ing,



Now then, mil - ler, grind a - way, Now then, mil - ler, grind a - way.
 Now, dear moth - er, grind a - way. Now, dear moth - er, grind a - way.
 Now then, gro - cer, grind a - way, Now then, gro - cer, grind a - way.

[NOTE:—At the word “Now then, etc.,” the children, standing in the ring, imitate the kinds of grinding suggested. Other things, such as wheat, corn, etc., may be added in additional stanzas.]

99. Sewing.

E. L. H.

German Air.



See our cards all in a row, All pre - pared for us to sew;

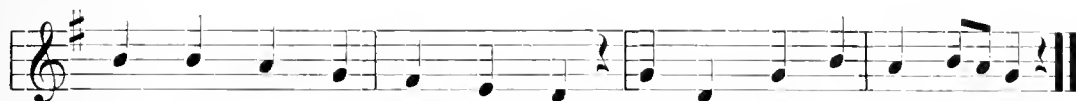


That is yours and this is mine, 3, 4, 5, 6, 7, 8, 9.

Sewing. Concluded.



1, 2, 3, 4, 5, 6, 7, Let's take care to sew them ev'n.



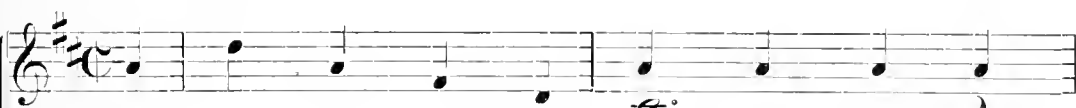
When they're done we'll take them home; Won't they laugh to see us come!

[NOTE:—To be sung at the tables, while sewing cards.]

100. I Am a Builder.

Transl. by W. N. H.

KOEHLER.



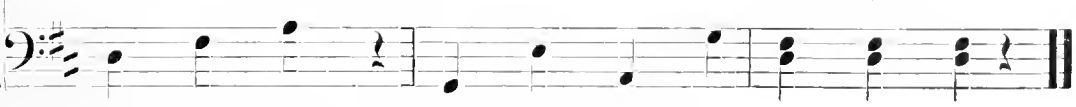
1. I am a build - er, skilled and strong, With
2. I use no spikes to hold the beams, And



arms and hands that ne'er do wrong; I build a house so
yet, how safe and strong it seems! I use no glue my



firm and tall; I am a build - er, though I'm small.
boards to hold, And yet they stay just where they're told.



[NOTE:—To be used as a building song with forms of the third gift.]

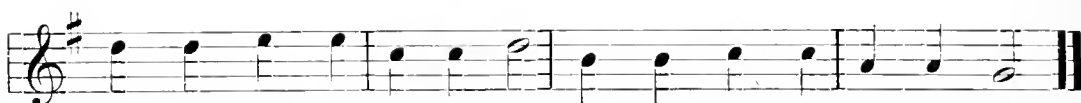
101. Fourth Gift Building Songs.

(a) End to End.

FROEBEL.



End to end the bricks we lay, Build a gar - den wall to - day;



In the gar - den ros - es grow, Love - ly lil - ies white as snow.

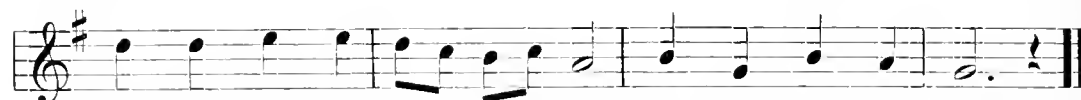
(b) The Storm.

KOELHER

Popular Air.



1. How it blows and storms and pours! Rain is fall - ing fast,
2. Safe with - in the house we all Fear not wind nor storm;
3. Now the sky is clear and bright, And the storm is o'er



Hur - ry in and shut the door, Till the rain is past.
Rain may beat a - gainst the wall. We keep dry and warm.
Now the door may o - pen wide, Out we run once more.

(NOTE:—A house has been built with doors that open and shut. The rain may be imitated by drumming with the finger ends under the table.)

102. The Newsboy.

(To be sung to the melody of "The Mill by the Rivulet".)

E. L. H.

<p>1 "I'm running and trying my papers to sell; Who'll buy? The news of the country they truthfully tell; Who'll buy? I stand on the corners and run through the street. Crying and asking the people I meet: Please buy! please buy! please buy!"</p>	<p>2 "Come this way, dear laddie, we'll buy the We'll buy! [Tribune, The <i>Herald</i>, the <i>Journal</i>, the <i>Times</i>, every one, We'll buy! [news, Now you have your money, and we have the So please come again just whenever you choose, We'll buy! we'll buy! we'll buy!"</p>
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(NOTE—A good singer is selected to be the newsboy. With a bundle of papers, he goes up and down the ring, singing the first stanza. The children of the ring then sing the second stanza, each buying a paper, and paying the imaginary penny. Another newsboy may then be chosen, and the game repeated.)

103. Weaving Song.

FLORENCE E. JENNINGS.

CARL REINECKE.

1. Weave, chil - dren, weave, The strip goes out and
 2. Weave, chil - dren, weave, Your mats will soon be

in, As your weav - ing you be - gin, Keep a cheer - ful
 done, And so glad - ly you will say, We've been bu - sy

heart with - in. Weave, chil - dren, weave, Weave, children, weave.
 bees to - day. Weave, chil - dren, weave, Weave, children, weave.

3 Weave, children, weave,
 The morn of life's begun.
 Bright and happy may it run.
 Do the good, the evil shun.
 Weave, children, weave.
 Weave, children, weave.

4 Weave, children, weave,
 And to your playmates be,
 Kind and helpful, good and true.
 And they dearly will love you.
 Weave, children, weave,
 Weave, children, weave.

104. The Postman.

(Air: Yankee Doodle.)

E. L. H.

1 See the cheerful postman coming,
Hear his whistle, hear him humming.
Ah, good morning! Glad to see you;
Hope you re well to-day, sir?
La la, la la, la la la, etc.

2 "Here's a letter, here's another,
This large card is for your mother,
But I must make my round to-day,
I must be off, Good-day, good-day!
La, la, la, etc.

3 Good-bye, postman, come again,
For you are always welcome,
As you must make your round to day,
You must be off. Good day, good day.
La, la, la, etc.

4 What's the news? and How's your friend?
What word did cousin Sally send?
They all are well and happy, too,
And send their love to all of you.
La, la, la, etc.

[NOTE:—The children form a circle. The space between two children is marked as the "door." One child is provided with bag, papers, letters, and a whistle, and acts as postman. He takes his place in a distant part of the room, or outside the room. His whistle and humming give the signal for the beginning of the game. At the middle of the first stanza, he reaches the "door," and is greeted with, "Ah! good morning!" etc., the children bowing to him as they sing.

The postman sings the second stanza alone, distributing letters and papers, and making a graceful farewell motion at the close. The children close the third stanza with a similar farewell movement. The children who have not received anything, sing the first half of the last stanza, and are answered in the second half by the others.]



Marches and Movement Plays.

105. Time For Play.

From KOEHLER.



We have put our work a - way; And the time has come for play.
OR: Let us now go out to play; One by one we march a - way.
OR: Up! and with a mer - ry song, Keep - ing time, we move a - long.

[NOTE:—These, and similar couplets, are suitable for the change from work to play, to be sung while marching from the tables to the “ring.”]

106. Softly, Softly, Softly.

From KOEHLER.

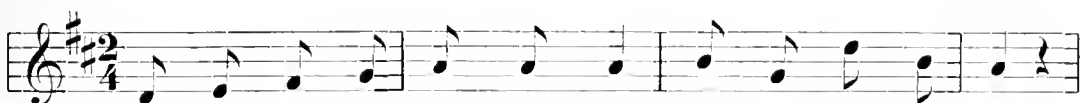


Soft - ly, soft - ly, soft - ly, We take our plac - es at our work.
Soft - ly, soft - ly, soft - ly, We take our plac - es in the ring.
Soft - ly; soft - ly, soft - ly, As qui - et chil-dren love to do.

107. To Work.

(To be used while marching to the tables after play.)

German Air.



Now we've had our mer - ry play, And our hap - py song;



To our work with cheer - ful hearts, Let us march a - long,



To our work with cheer - ful hearts, Let us march a - long.

108. The Partners.

E. HEERWART.

Arr. From KUECKEN.

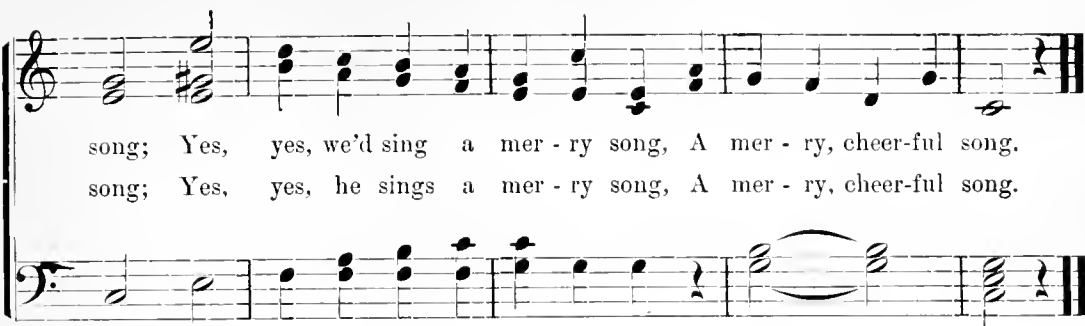
1. I'd like to have a part - ner, To march a - long with me, To
 2. We march and sing to - geth - er, As hap - py as a bird, That

list - en to the mu - sic, And keep in step with me. We'd
 flies in sun - ny weath - er, Whose song we've oft - en heard. He

sing a mer - ry song, A mer - ry cheer - ful, song. Yes,
 sings a mer - ry song, A mer - ry cheer - ful, song. Yes,

yes, we'd sing a mer - ry song; A mer - ry, cheer - ful
 yes, he sings a mer - ry song; A mer - ry, cheer - ful

The Partners. Concluded.



song; Yes, yes, we'd sing a mer-ry song, A mer-ry, cheer-ful song.
 song; Yes, yes, he sings a mer-ry song, A mer-ry, cheer-ful song.

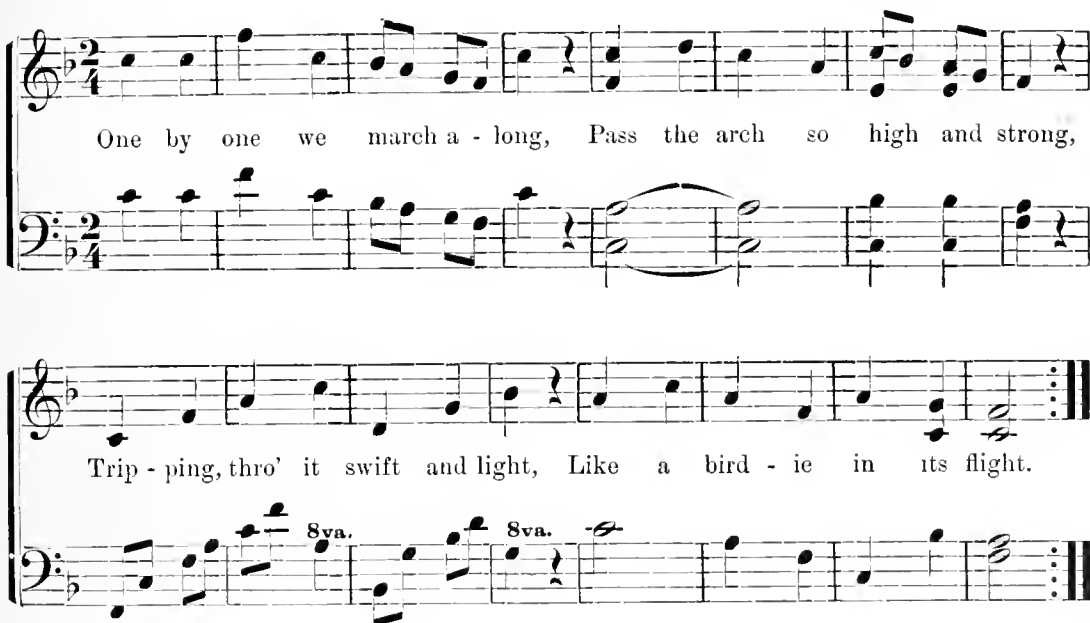
[NOTE:—The children should stand in two opposite rows about ten feet apart. When the song begins, the two rows march towards each other. Each child bows to the one directly opposite on meeting, faces in the direction of the march (right or left). The child on the left crosses his right arm over the left arm of the "partner" grasping the right hand of the latter; the child on the right passes the left arm under the right arm of his "partner," grasping the left hand of the latter, and the march proceeds.

The game may begin, however, in an informal way, when the children are assembling. Each child then chooses the one nearest, some "natural" leader leads off, and order reigns as by magic.]

109. The Arch.*

KOEHLER.

Arr. by B. E. H.




One by one we march a-long, Pass the arch so high and strong,
 Trip-ping, thro' it swift and light, Like a bird-ie in its flight.

(NOTE:—At the beginning of the song, to children form an arch through which the remainder march in single file. When all have passed through the children that formed the arch fall in line at the rear. When the song begins again, the two front children form a new arch, and the game continues as at first.)

* From "Songs and Plays for Kindergarten and Family," with permission of MARTENS Bro's, New York, Publishers.

110. Follow Me.

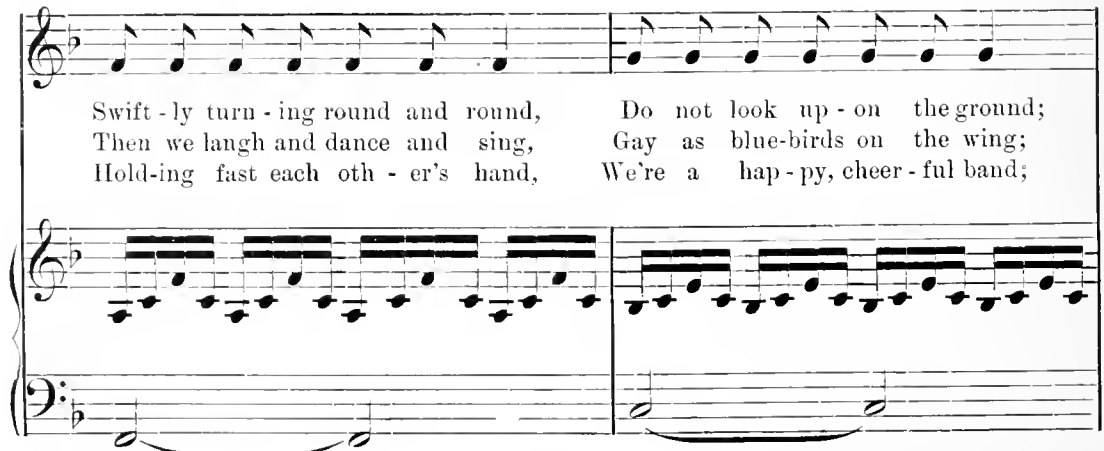
Arr. by B. E. H.



1. Chil - dren go to and fro, In a mer - ry, pret - ty row;
 2. Birds are free, so are we, And we live so hap - pi - ly;
 3. Work is done, play be - gun, Now we have our laugh and fun;



Foot - steps light, fac - es bright, 'Tis a hap - py, hap - py sight;
 Work we do, stud - y too, Learn - ing dai - ly some - thing new;
 Hap - py days, mer - ry plays, Al - ways pleas - ant, pleas - ing ways;



Swift - ly turn - ing round and round, Do not look up - on the ground;
 Then we laugh and dance and sing, Gay as blue - birds on the wing;
 Hold - ing fast each oth - er's hand, We're a hap - py, cheer - ful band;

Follow Me. Concluded.

Fol-low me, full of glee, Sing-ing mer-ri-ly; Singing mer-ri-ly, mer-ri-ly, mer-ri-ly,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in G major, 2/4 time, and features a bass line with eighth and sixteenth notes, and a treble line with chords and eighth notes.

Singing mer-ri-ly, mer-ri-ly, mer-ri-ly; Follow me, full of glee, Singing mer-ri-ly.

The musical score continues with the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues with a bass line and a treble line, ending with a double bar line.

111. Merrily, Merrily.

E. HEERWART.

Bohemian Air.

The musical score is in G major, 2/4 time. It features a single melodic line with eighth and sixteenth notes, ending with a double bar line.

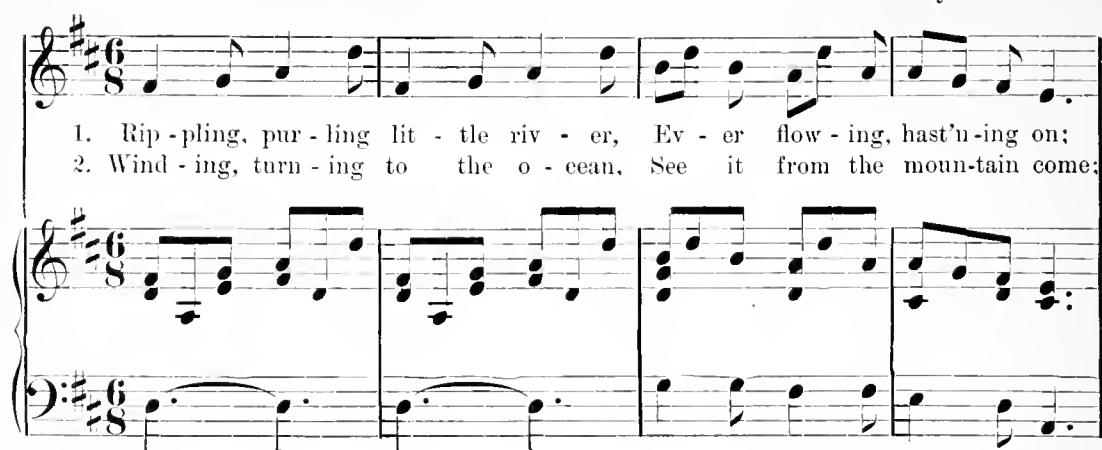
{ Mer-ri-ly, mer-ri-ly, let us form a ring, }
 { Joy-ful-ly, joy-ful-ly, let us dance and sing. } La la la la la la la

The musical score continues with a single melodic line, ending with a double bar line.

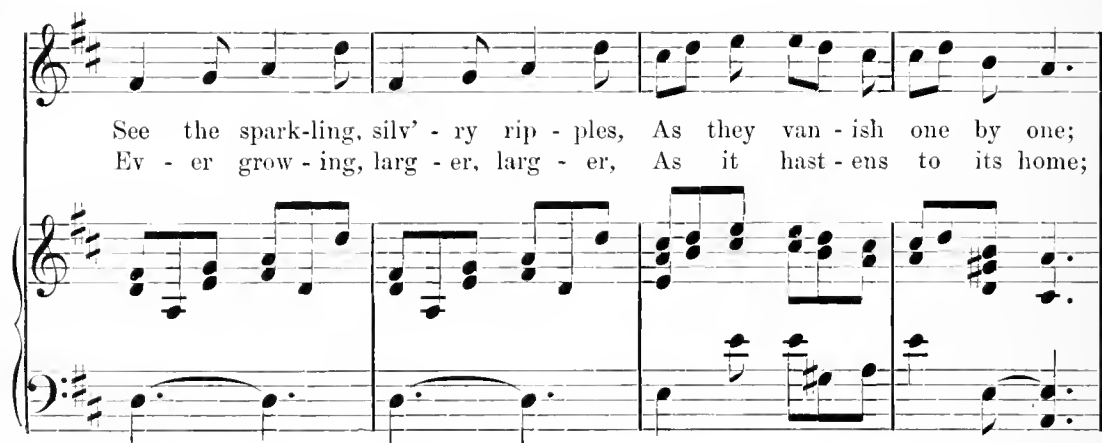
la la la la la la la Mer-ri-ly, mer-ri-ly, let us form a ring.

112. Rippling, Purling.

MOZART.
Arr. by B. E. H.



1. Rip - pling, pur - ling lit - tle riv - er, Ev - er flow - ing, hast'n-ing on;
2. Wind - ing, turn - ing to the o - cean, See it from the moun-tain come;



See the spark-ling, silv' - ry rip - ples, As they van - ish one by one;
Ev - er grow - ing, larg - er, larg - er, As it hast - ens to its home;



Down the hill - side, thro' the val - ley, Glid - ing on - ward, murm'ring low,
Nev - er rest - ing nev - er tir - ing Do - ing good the whole day long,

Rippling, Purling. Concluded.

Wat'r - ing flow - ers, turn - ing mill - wheels, Giv - ing joy where e'er you go.
See the gent - ly flow - ing riv - er! Hear it sing its low sweet song.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

[NOTE:—The children march in single file imitating the winding course of a river. They should glide lightly, yet with a springing, joyful step. After the second stanza they continue their march, softly humming the melody of the song once or twice.

In a large kindergarten a few children may represent favorite flowers on the bank; four children may form a "windmill", as the river moves the "windmill" turns, and the flowers nod their heads. Or two rows of children represent the banks of the river between which a third row wends its way, etc.]

No. 113. Here We Go.

B. E. H.

1. One by one, one by one, One by one, here we go! With
2. Two by two, two by two, Two by two, here we go! Now we
3. Hand in hand, hand in hand, Hand, in hand, here we go! Now we

mer - ry hearts and cheer - ful song, As we march in a sin - gle row With
arch the way, in long ar - ray, We will creep thro' the dou - ble row Now we
make the ring, and gai - ly sing, With a ho, ho, ho, ho, ho, Now we

mer - ry hearts, and cheer - ful song, As we march in a sin - gle row.
arch the way, in long ar - ray, We will creep thro' the dou - ble row.
make the ring, and gai - ly sing, With a ho, ho, ho, ho, ho!

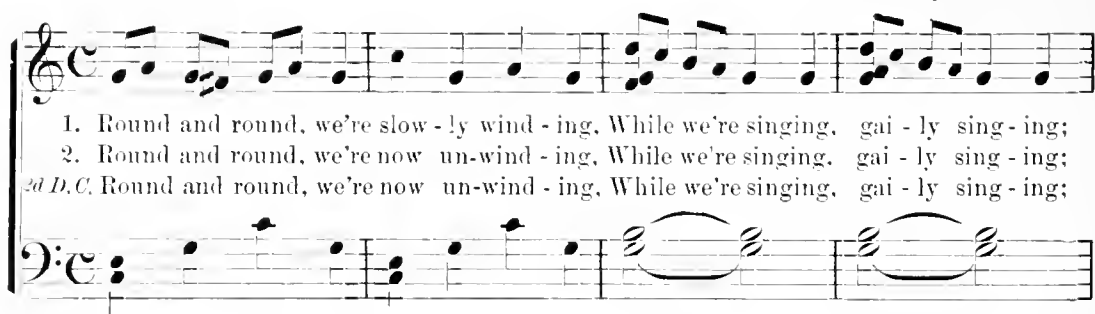
The musical score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment has a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score is divided into three stanzas, each with its own lyrics.

[NOTE:—The first stanza accompanies a simple march in single file. With the second stanza, the children form couples and march in double file; at the word, "now we arch," they stop, the two files face each other, and, uniting hands, form a long arch-way, through which the last couple leads the way in single file. With the third stanza they join hands for the ring which they complete with the third line. At the words, "Ho, ho, etc., the children drop hands and turn round once, clapping hands.]

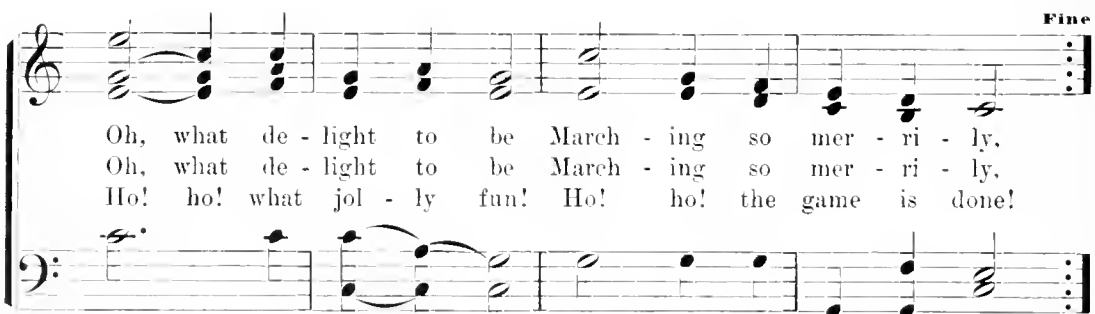
114. Winding

After FROEBEL.

Arr. by B. E. H.



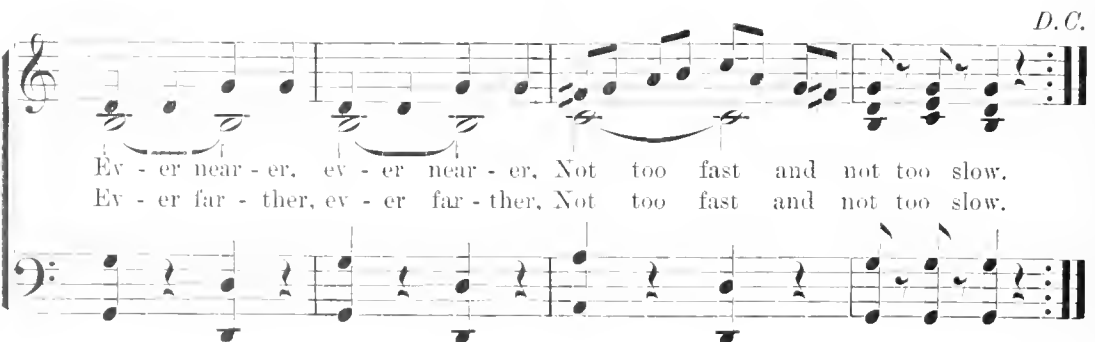
1. Round and round, we're slow - ly wind - ing, While we're singing, gai - ly sing - ing;
 2. Round and round, we're now un-wind - ing, While we're singing, gai - ly sing - ing;
ad D.C. Round and round, we're now un-wind - ing, While we're singing, gai - ly sing - ing;



Oh, what de - light to be March - ing so mer - ri - ly,
 Oh, what de - light to be March - ing so mer - ri - ly,
 Ho! ho! what jol - ly fun! Ho! ho! the game is done! **Fine**



Ev - er near - er, ev - er near - er, Turn - ing, wind - ing, sing - ing as we go,
 Ev - er far - ther, ev - er far - ther, Turn - ing, wind - ing, sing - ing as we go.



Ev - er near - er, ev - er near - er, Not too fast and not too slow,
 Ev - er far - ther, ev - er far - ther, Not too fast and not too slow. *D.C.*

Winding. Concluded.

[NOTE:—The children, holding hands, form a long row or "thread." One end of this is in the middle of the room. During the first stanza this end remains standing. The others move towards the right in a spiral, gradually winding up the "thread." Care should be taken not to have the coils too close to interfere with the unwinding, which is the work of the second stanza.

At the second stanza, the child at the outer end turns to the left and followed by the "thread," marches outward to form the ring. When the ring is formed, all the children face outward; at a signal, they drop hands and all turn about to face inward. Another way to "unwind" is for the central child, followed by the thread, to move outward between the coils, and—when he emerges—to form the ring.]

115. The Snail.*

FRÖEBEL.

KOEHLER,
Arr. B. E. H.

1. Hand, in hand, you see us well, Creep like a snail in - to the shell;
2. Hand, in hand, you see us well, Creep like a snail out of the shell;

The first system of music consists of a treble and bass staff in 2/4 time, key of D major. The treble staff contains the melody for both stanzas, while the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

Ev - er near - er, ev - er near - er, Ev - er clos - er, ev - er clos - er,
Ev - er far - ther, ev - er far - ther, Ev - er wid - er, ev - er wid - er,

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Ver - y snug in - deed you dwell, Snail with - in your tin - y shell.
Who would have tho't this lit - tle shell, Could have held us all so well?

The third system of music concludes the piece. The lyrics are written below the treble staff.

[NOTE:—The kindergartner separates the ring at any point. All the children face to the left, a reliable child is placed at the right end; she herself takes the lead at the left end, and marches inward in a spiral, followed by the others in ever closer coils.

At the second stanza the children turn about and follow the leader on the right outward. Or, she herself (at the center) makes a turn to the right and, followed by the children marches outward between the coils and forms the ring.]

* From "Songs and Plays for Kindergarten and Family," with permission of MARTENS, BRO'S, Publishers, New York.

116. Rataplan.

CARL, REINECKE.

Piano introduction in C major, 2/4 time. The piece begins with a treble and bass staff. The treble staff features a series of triplet eighth notes, while the bass staff plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *sf* (sforzando).

Vocal melody and piano accompaniment for the first system. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The melody consists of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

1. March like gal - lant sol - diers, ra - ta-plan, Ra - ta-plan, ra - ta-plan, plan, plan.
 2. March like gal - lant sol - diers, ra - ta-plan, Ra - ta-plan, ra - ta-plan, plan, plan.
 3. March like gal - lant sol - diers, ra - ta-plan, Ra - ta-plan, ra - ta-plan, plan, plan.

Vocal melody and piano accompaniment for the second system. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The melody continues with eighth and sixteenth notes. Dynamics include *f* (forte).

Bold - ly for - wards man for man; March like gal - lant sol - diers.
 Fred is cap - tain, we'll o - bey, And we'll drill like sol - diers.
 Take good heed, keep step all day; March - ing bold - ly on - wards.

Rataplan. Continue.

1-3. Rrrr, ra - ta plan, How our plumes are danc-ing; Ra - ta-plan, And our war-steeds prancing.

The first system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a triplet of eighth notes marked with an accent (>) and a '1-3' above it, followed by the lyrics 'Rrrr, ra - ta plan, How our plumes are danc-ing; Ra - ta-plan, And our war-steeds prancing.' The piano accompaniment consists of chords and single notes in both hands.

See our sa - bres glanc - ing; Ra - ta-plan, ra - ta-plan, ra - ta-plan,

The second system of the musical score. The vocal line continues with the lyrics 'See our sa - bres glanc - ing; Ra - ta-plan, ra - ta-plan, ra - ta-plan,'. The piano accompaniment includes dynamic markings: 'f' (forte) and 'p' (piano).

ra - ta-plan, ra - ta-plan, plan, plan, Ra - ta-plan, ra - ta plan, plan, plan,

The third system of the musical score. The vocal line continues with the lyrics 'ra - ta-plan, ra - ta-plan, plan, plan, Ra - ta-plan, ra - ta plan, plan, plan,'. The piano accompaniment includes a dynamic marking of 'p' (piano).

Rataplan. Concluded.

See our sa - bres glanc - ing, Ra - ta - plan ra - ta - plan, ra - ta - plan.

The score is for a piano accompaniment. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The music is in 2/4 time and ends with a double bar line.

117. Let us March.*

KOEHLER.
Arr. by B. E. H.

Let us march with - out a blun - der, Right and left we

part a - sun - der Soon we'll meet in pairs a - gain;

Fol - low - ing our lead - ing man, He shall be our cap - tain.

The score is for a piano accompaniment. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The music is in 2/4 time and ends with a double bar line.

[NOTE.—The children are arranged in double file ready for the march. During the singing of the first line, they keep time with their feet without moving forward. With the second line the right file of children files eight paces to the right, the left file eight paces to the left. With the third and fourth lines, each file again files respectively right and left for sixteen paces; and with the fifth line, they again file inward eight paces. Then as successive couples meet, they lock hands and, again filing respectively right and left, they march with the repeated strains sixteen paces to the point of starting, and keep the time of the last two measures in place.]

* From "Songs and Plays for Kindergarten and Family, with permission of MARTENS Bro's, Publishers, New York.

118. May Dancing Song.

E. RICHTER.

1. Come dance and be gay, 'Tis bright mer - ry May! With branches and flow - ers We'll
 2. Come dance and be gay, With mirth and with play! The birds are up springing With
 3. Hur - rah, then, hey-day! How love - ly is May! We long to be roam-ing, We're

bright-en the hours! 'Tis bright mer - ry May, Come haste and a - way!
 chirp-ing and sing-ing; With mirth and with play, Come dance and be gay!
 eom-ing, we're eom-ing! How love - ly is May, Hur - rah, then, hey - day!

From "National Music Teacher," Per. of L. W. Mason, and Ginn & Co.

119. Dancing Song.

[To be played with balls of various colors.]

FROELICH.

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ding dong, come a - long, Here's our ba - by danc - ing; Ding dong." The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of chords and eighth-note patterns. The system concludes with a repeat sign.

mf

Ding dong, come a - long, Here's our ba - by danc - ing; Ding dong.

The second system continues the song. The vocal line has the lyrics "come a - long, Here's our ba - by danc - ing: Play a pret - ty tune to - day". The piano accompaniment includes a mezzo-forte (*mf*) section followed by a forte (*f*) section. The system ends with a repeat sign.

come a - long, Here's our ba - by danc - ing: Play a pret - ty tune to - day

f

The third system of the score contains the lyrics "Frank and Har - ry, Kate and May, Frank and Harry, Kate and May Mer - ri - ly are danc - ing." The piano accompaniment continues with various chordal and melodic patterns. The system concludes with a repeat sign.

Frank and Har - ry, Kate and May, Frank and Harry, Kate and May Mer - ri - ly are danc - ing.

Dancing Song. Continued.

p

Ding dong come a - long, come a - long, Come a - long, here's our ba - by dance - ing.

p

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes with accents. The piano accompaniment is in bass clef, also with a key signature of one sharp, and provides a harmonic foundation with chords and moving lines in both hands.

mf

When the bass plays brm. brm. brm, We go skip - ping

f *mf*

This musical system continues the song. The vocal line starts with a rest for two measures before entering with a melody marked *mf*. The piano accompaniment begins with a forte (*f*) chordal introduction, followed by a section marked *mf* that includes a bass line with a triplet of eighth notes, indicated by a bracket and a '3' above it.

up and down, We go skip - ping up and down, Froeks and curls are fly - ing.

This musical system continues the song. The vocal line features a melody of eighth and quarter notes. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

Dancing Song. Concluded.

f Fid - dle, he plays did-dle dum dee, Now go light - ly, one, two, three,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains the lyrics 'Fid - dle, he plays did-dle dum dee, Now go light - ly, one, two, three,'. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand. The system concludes with a repeat sign.

Now go light - ly, one, two, three, Soft in grass we're ly - ing. Ding dong,

The second system continues the musical score. The vocal line begins with 'Now go light - ly, one, two, three,' and ends with 'Soft in grass we're ly - ing. Ding dong,'. The piano accompaniment continues with the same rhythmic pattern, ending with a piano (*p*) dynamic. The system concludes with a repeat sign.

come a - long, come a - long, come a - long, Here's our ba-by dauc-ing.

The third system is the final one. The vocal line begins with 'come a - long, come a - long, come a - long, Here's our ba-by dauc-ing.' and ends with a final note. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord. The system concludes with a repeat sign.

FROEBEL.

120. **Skip-ping.***

Adapted From KOEHLER.



We light - ly skip on tip toe, all, From this side to the oth - er wall,



But two and two must take their turn, When they skip back, two oth - ers learn.

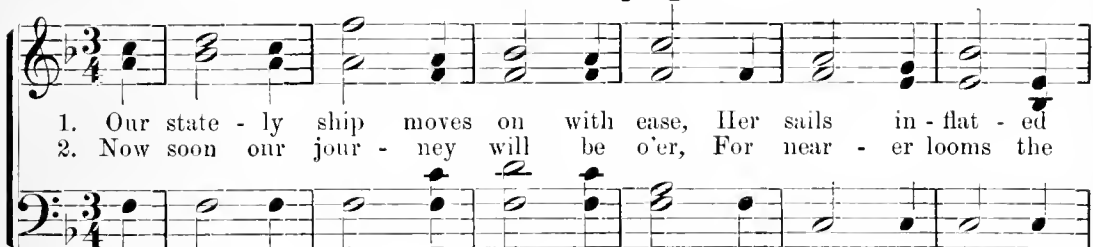
[NOTE:—The children stand in line facing a free side of the room. When the singing begins, the two children in the middle of the row cross hands and skip in the rhythm of the song towards the opposite wall. At the word "wall" they separate, bow to each other, and one skips back to the right end and the other to the left end of the line. In the meanwhile, the line has closed up, and the new couple at the middle has its turn. In large kindergartens, two or more couples may skip each time.]

* From "Songs and Plays for Kindergarten and Family," with permission of MARTINS BRO'S, New York, Publishers.

E. L. H.

121. **The Voyage.**

German Air. Acc. B. E. H.



1. Our state - ly ship moves on with ease, Her sails in - flat - ed
 2. Now soon our jour - ney will be o'er, For near - er looms the



by the breeze, With joy - ful hearts we speed a - way, And
 dis - tant shore, The flags are wav - ing at the strand, Our



watch the sea gulls in the spray, Beau - ti - ful sea!
 friends will greet us, as we land, Land, land, land, land!

[NOTE:—Especially adapted to large kindergartens. The ring represents the shore. From eight to twelve children represent the ship. One at the prow and one at the helm look and march forward in the course of the ship; the remainder at the two sides look outward and march sidewise. A few children represent crew and passengers. During the first stanza, the vessel moves to the centre of the ring. During the second stanza, it moves to the opposite shore, and passengers and crew disembark. The movement of the ship should be very steady, slow, and rhythmic. Much interest may be added with the help of flags, firing of guns at starting, waving of handkerchiefs, etc.]

In a small kindergarten, the sides of the room may be the shore, and all the children make up the ship, crew, and passengers.]

122. The Railway.

Mrs. A. BERRY.

H. WISENEDER.
Acc. by B. E. H.

1. We're playing at rail-way: a pas-sen-ger train Is com-ing from [BOSTON], and
2. Ar-rived at the sta-tion, the train is quite still, And pas-sen-gers get out and

cross-ing the plain; Oh, look at the en-gine, with sparks fly-ing round; The
in as they will; Some call for a por-ter, some meet a dear friend, Some

train is so heav-y, it makes a loud sound. The sig-nal man sig-nals the
run for their baggage in cars near the end; Most want to get home, and they

train to pro-ceed; The breaks are ap-plied now to slack-en the speed; Stand
hur-ry a-way, But oth-ers, who wait for an-oth-er train, stay; For

The Railway. Concluded.

back on the plat-form, the train is just here, Oh, how the shrill whis - tle is
here is a junc-tion where four lines u - nite, And traf - fic is con-stant all

piercing the ear. Pfee.....ee tsh, tsh, tsh, tsh, tsh, tsh.
day and all night. Pfee.....ee tsh, tsh, tsh, tsh, tsh, tsh,

tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh.

Sva.

[NOTE:—This game is intended for a large kindergarten with ample space for playing. A number of children are detailed to form the train, with its officers and passengers. The remainder range themselves in two opposite rows on imaginary platforms, on opposite sides of the track. When the train has run in, the passengers and officers get off and act the second stanza. The “Pfee” and “tsh” are uttered by the child representing the engine.

Each child of the “train” takes a firm hold of the waist-band of the child in front. The smallest children should be near the front. The train moves forward with short, shuffling steps in the time of the song.]

123. Children, Children, Quick, Make Speed.

Transl. by E. L. H.

KOEHLER.



1. Chil - dren, chil - dren, quick, make speed, To the rail - way
2. Hast - en, or 'twill be too late, For the steam - cars



we'll pro - ceed. Tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh.
will not wait. Tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh.

3 Now the depot is in view,
Soon the train will be here too.
Tsh, tsh, tsh, etc.

5 Dear conductor, tell us, do:
May we take a ride with you?
Tsh, tsh, tsh, etc.

4 Hear it strike: one, two, three, four,
And the train will wait no more.
Tsh, tsh, tsh, etc.

6 Room enough for you, and more,
The train is ready, all aboard!
Tsh, tsh, tsh, etc.

124. The Street-car.

E. L. H.

Swiss Air.



1. Let's stand on the cor - ner, And wait for the car;
2. We hear the sweet tin - kle Of bells com - ing near;
3. "We wish to get on, sir, Let me off on State."



I see it is com - ing, 'Tis not ver - y far.
"Oh, please make some sig - nal To let the man hear."
"Put your fare in the box there." "Good - bye, it is late."



[NOTE:—Two rows of children stand in opposite rows on the "side-walks." Two children are chosen to be the horses, one for the driver, and two more for passengers.]

125. The Teacher of Gymnastics.



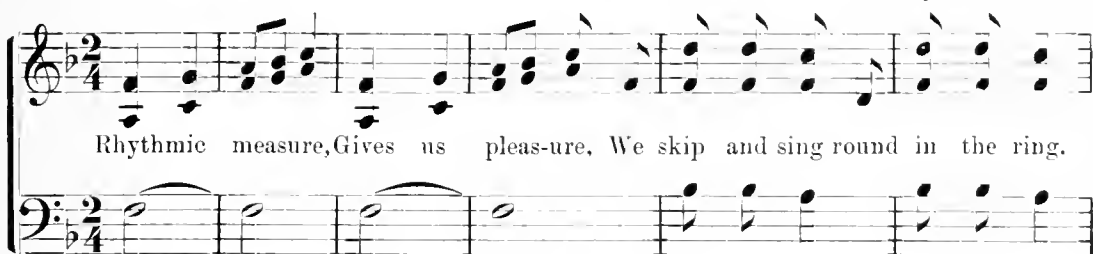
Look at our teach-er show-ing the game; Look at our teach-er, and all do the same.

[NOTE:—One of the children is the “teacher” in the centre of the circle. He shows some simple motion,—such as clapping the hands, swinging the arms, waving a flag, grinding the corn, etc. All then imitate the movement, singing the air once to the syllable “la.” The child at the centre then beckons to another child who takes the place of the “teacher.”

The game may be played at the tables as a ball song, or in connection with the second gift. Each child in turn shows some movement with a ball or a second gift form, which the others imitate while singing the air once.

126. Equal Measure.*

Arr. by. B. E. H.



Rhythmic measure, Gives us pleas-ure, We skip and sing round in the ring.



Light - ly we skip and sing, La, la, la, la, la, la la, la, la, la,



la, la, la, la, la, la, la, la, la, la, la, la.

[NOTE:—Two concentric circles are formed. During the singing of the words, they march in opposite directions, holding hands. At the syllables, "La la" etc., they skip. It is well to place the smaller children in the inner ring. At the repetition of the song, the circles change direction. The game should be played only once.]

* From "Songs and Plays for Kindergarten and Family," with permission of MARTENS, BRO'S, Publishers, New York.

127. Tramp, Tramp, Tramp!

From the German.

Arranged by B. E. H.

Let the feet go tramp! tramp! tramp! Let the hands go clap! clap! clap!

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The bass staff provides a simple accompaniment with chords and single notes.

Let the fin - ger beck - on thee; Come, dear friend, and skip with me.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

La la la la la la la, la la la la la la la,

The third system of musical notation. It features a more complex accompaniment in the bass staff, including some sixteenth-note patterns. The lyrics are written below the treble staff.

La la la la la la la, la la la la la!

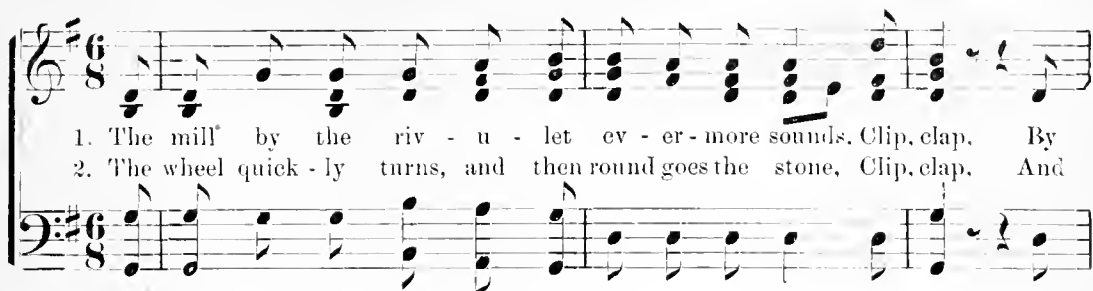
The fourth system of musical notation, which concludes the piece. It features a final cadence in both staves. The lyrics are written below the treble staff.

[NOTE:—A child stands in the centre of the ring. All sing. At “Tramp, tramp,” and at “clap, clap,” all stamp and clap in time. At “finger beckon thee,” the child at the centre beckons to some one in the ring, who joins him. They cross hands and skip around the ring while the children sing the refrain. The last child chosen leads the first to his place, makes a polite bow, and returns to the centre, when the game continues.]

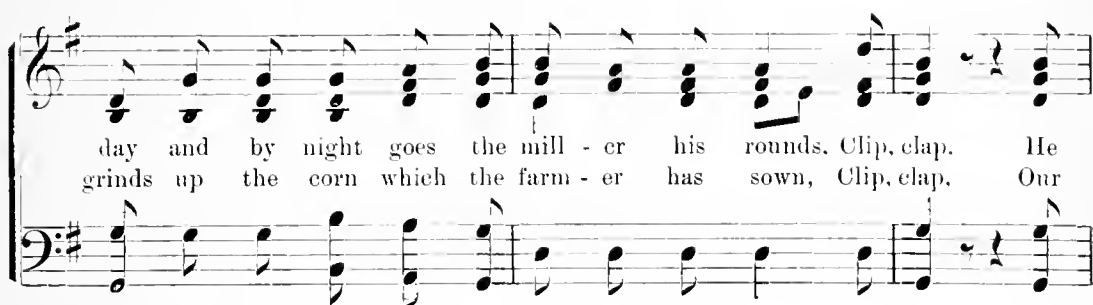
128. The Mill by the Rivulet.

E. ANSHUETZ.

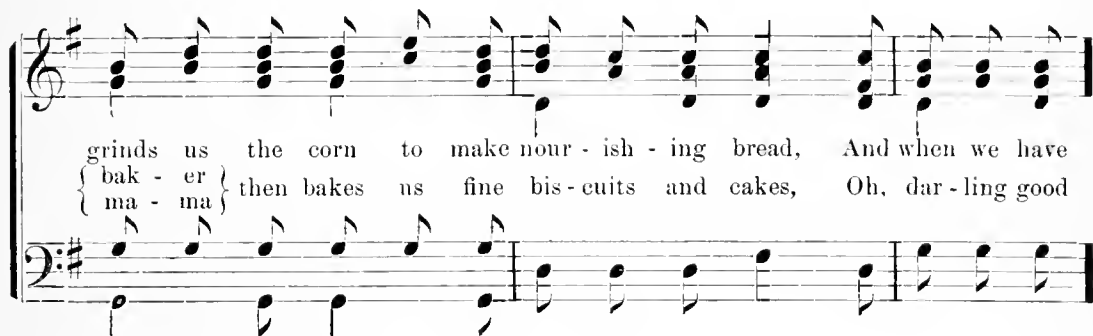
German Air.



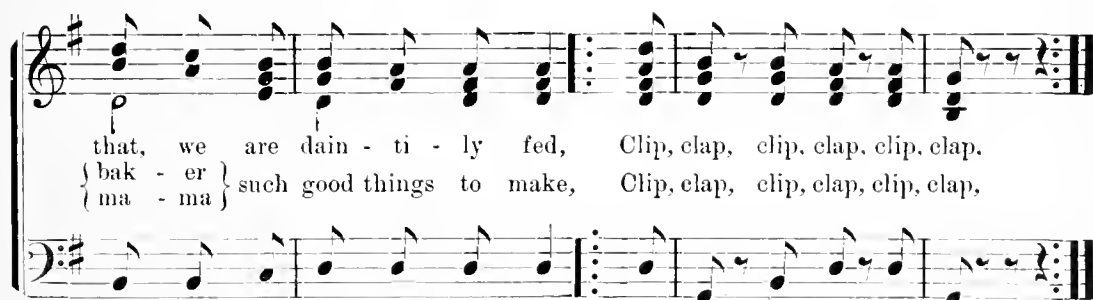
1. The mill by the riv - u - let ev - er - more sounds, Clip, clap, By
2. The wheel quick - ly turns, and then round goes the stone, Clip, clap, And



day and by night goes the mill - er his rounds, Clip, clap, He
grinds up the corn which the farm - er has sown, Clip, clap, Our



grinds us the corn to make nour - ish - ing bread, And when we have
{ bak - er } then bakes us fine bis - cuits and cakes, Oh, dar - ling good
{ ma - ma }



that, we are dain - ti - ly fed, Clip, clap, clip, clap, clip, clap,
{ bak - er } such good things to make, Clip, clap, clip, clap, clip, clap,
{ ma - ma }

[NOTE:—Four or eight children form a mill-wheel in the centre of the ring. During the entire song, this wheel moves slowly around. The noise of the mill, during the entire song, is imitated by light, rhythmic stamping on the floor with the feet on the part of the children in the ring. At the words "clip, clap," clapping with the hands is added. The "grinding of the corn" is represented by placing the palms of the hands on each other, and imitating the motion of the mill stones.

At the beginning of the second stanza, each child in the ring revolves the right (or left) arm, in imitation of a wheel. The kneading of dough, and the tossing of the loaves into the oven may also be imitated.]

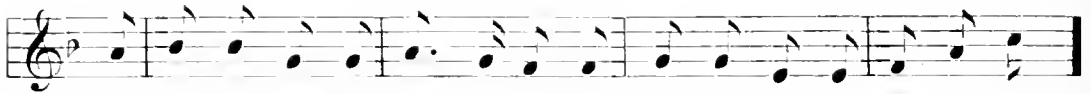
129. The Race.

From the German.

KOEHLER.



We all have found a pleas - ant place. To get one, you must run a race.



Hold out your hand, and let us see, Which of us two the swift - er be;



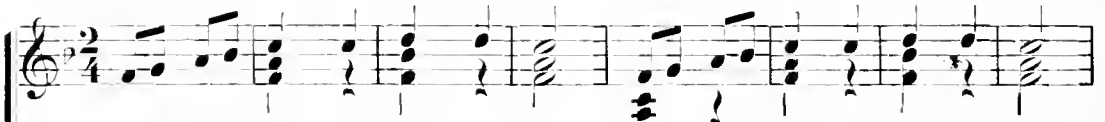
Hold out your hand, and let us see, Which of us two the quick - er be.

[NOTE:—The children stand close together in the ring, hands behind them. One child who is "without a place," walks around on the outside of the ring during the singing of the stanza. At the close of the stanza, he touches some ones hands. The one who is touched, immediately runs in the opposite direction. The one who reaches the vacant place first, has won the race, and the game proceeds at pleasure.]

130. See the Windmill.

FROEBEL.

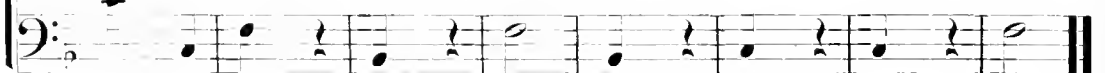
STANGENBERGER.



See the wind - mill how it goes, While the wind so swift - ly blows,



Al - ways turn - ing round, and round, Nev - er i - dle is it found.



[NOTE:—Eight children in the centre of the ring represent the sails of the wind-mill. Four join right hands, crossed at right angles. Their left hands are clasped by the right hands of the remaining four children, who stretch out their left hands to represent the sails of the wind-mill. The children in the ring with a graceful fanning motion of the hands indicate the wind which sets the sails in motion. In going around, the four inner children of the "sails," take only half as many steps as the outer ones. At each repetition of the song, the children in the centre change hands, so as to march in the opposite direction.

This and the next number may be used at the tables as a ball song. Each child has a ball which is set into a whirling motion in the rhythm of the song.]

131. Windmill.

BUCHMANN.

FR. SEIDEL.

The wind must blow to turn the mill, Or else it will stand still, stand still, The

This system contains the first two lines of the song. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

wind must blow to turn the mill, or else it will stand still, stand still; The

This system contains the next two lines of the song. The melody continues with similar rhythmic patterns. A piano (*p*) dynamic marking is placed above the final note of the treble staff.

corn makes meal, the meal makes bread, That all the peo - ple may be fed. The

This system contains the next two lines of the song. The melody continues. A mezzo-forte (*mf*) dynamic marking is placed above the final note of the treble staff.

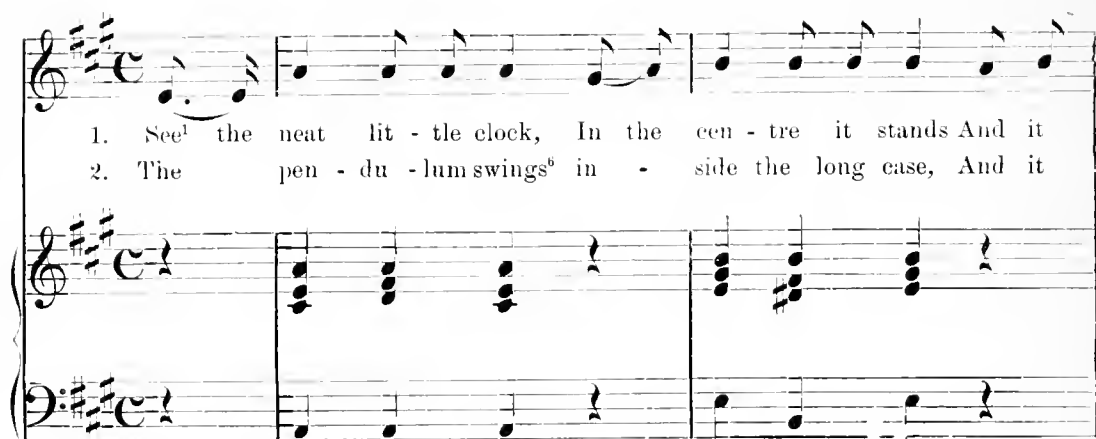
wind must blow to turn the mill, Or else it will stand still.

This system contains the final two lines of the song. The melody concludes with a double bar line. The bass staff also concludes with a double bar line.

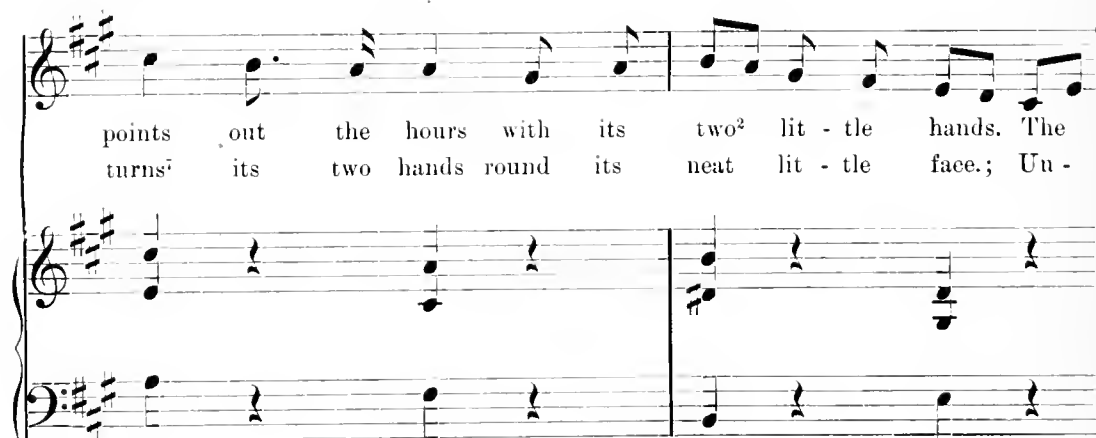
[NOTE:—A number of children form a windmill in the centre of the ring. During the singing, the children move the hands and arms rythmically and gently from side to side forming the windmill, as it were.]

132. The Clock.

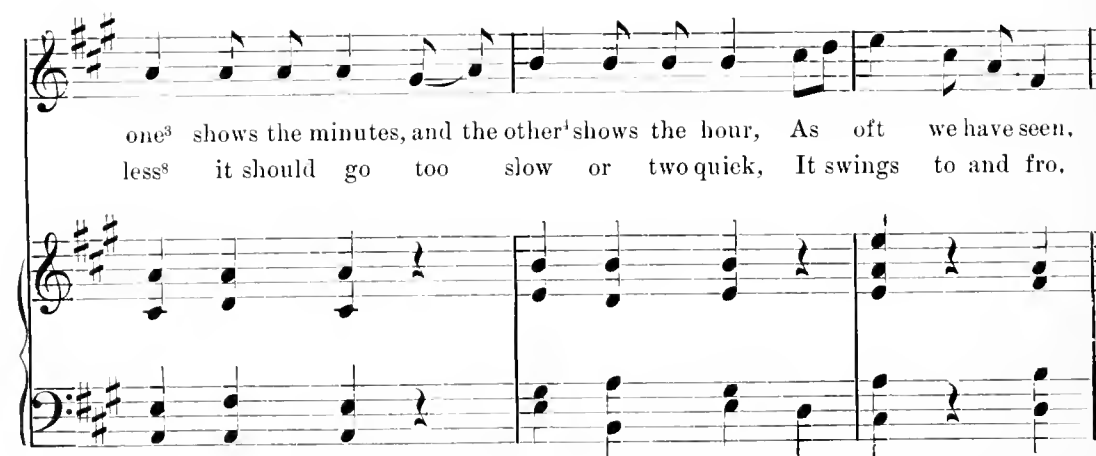
Arr. by B. E. H.



1. See¹ the neat lit - tle clock, In the cen - tre it stands And it
2. The pen - du - lum swings^b in - side the long case, And it



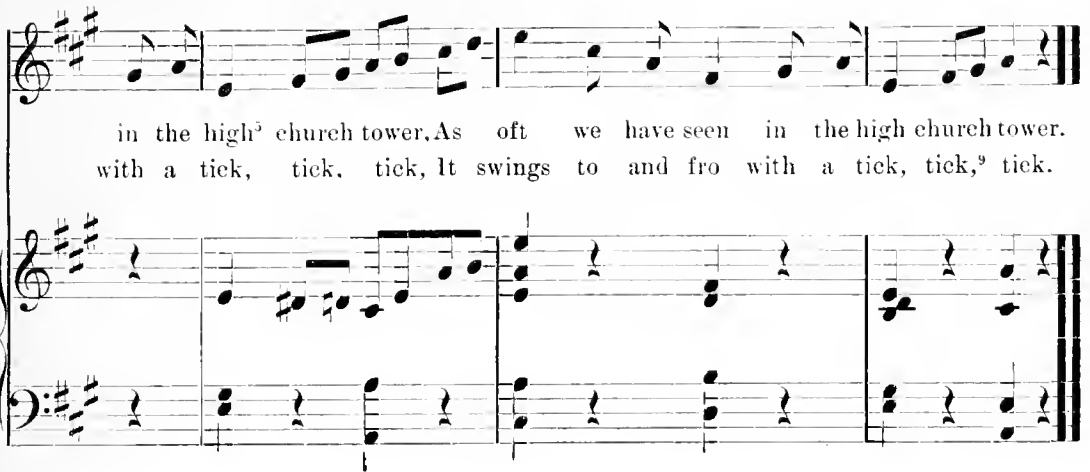
points out the hours with its two² lit - tle hands. The
turns its two hands round its neat lit - tle face; Un -



one³ shows the minutes, and the other⁴ shows the hour, As oft we have seen,
less⁵ it should go too slow or too quick, It swings to and fro,

From "Calisthenic Songs," Per. of Ivison, Blackeman, Taylor & Co.

The Clock. Concluded.



- | | |
|--|---|
| <p>3 There's a neat little ¹⁰bell which a ¹¹hammer does knock,
And when we ¹²hear that we can tell what's ¹³o'clock;
We like nine and one, for then it is the rule,
: : To ¹⁴ring the little bell for us to ¹⁵march into school: .</p> <p>4 ¹⁶Hark, hark, how it strikes! ¹⁷One, two, three, four,
Five, six, seven, eight; will it strike any more?
Yes, yes, if you ¹⁸listen, you will hear when 'tis done.
: : Nine, ten, eleven, twelve, and the next will be ²⁰one.: :</p> | <p>5 But the ²¹wheels would not turn, nor the ²²pendulum swing,
Nor the hammer "clap clap," nor the little ²⁴bell ring,
Nor the two ²⁵heavy weights go ²⁶up and down,
: : ²⁷Unless there be motion there cannot be sound.: :</p> <p>6 Go must ²⁸I, like the clock, with my ²⁹face clean and bright,
And my ³⁰hands, when they're ³¹moving, must always do right,
My ³²tongue shall be guarded to say what is true.
: : ³³Wherever I go, and whatever I do.: :</p> |
|--|---|

[NOTE:—This is to be used as a movement song, in accordance with the following hints:

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Point to the child in the centre of the ring. 2. Both hands held out as if to show them. 3. Right hand pointing to the centre. 4. Left hand pointing to the centre. 5. Finger-tips meet above the head. 6. Swing the arms. 7. Turn the hands in imitation of the clock. 8. Same as 5. 9. Snap the fingers. 10. Imitate the ringing of a bell. 11. Strike one fist upon the other. 12. Assume a listening attitude. 13. Same as 1. 14. Same as 10. 15. Mark the time as in marching. 16. Same as 12. 17. Clap hands eight times. | <ol style="list-style-type: none"> 18. Same as 12. 19. Clap four times. 20. Clap once. 21. Turn the hands in the imitation of wheels. 22. Same as 6. 23. Same as 11. 24. Same as 14. 25. Fists extended forward. 26. Suit the action to the word. 27. Same as 6. 28. Each points to himself. 29. Each points to his face. 30. Same as 2. 31. Hands revolving in time to the music. 32. Point to the tongue. 33. Turn and march. |
|--|---|

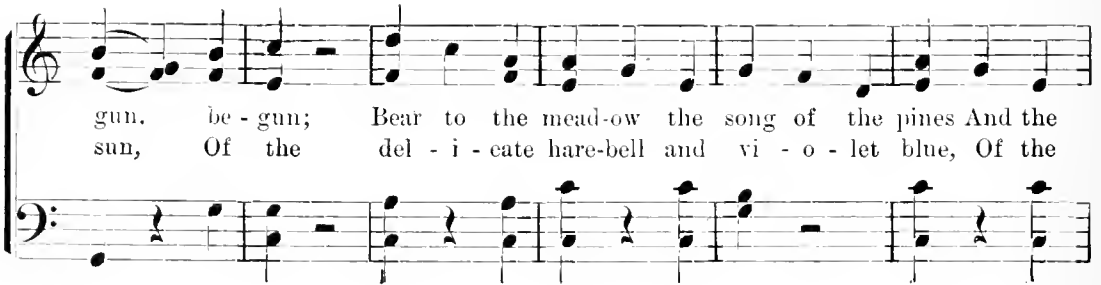
133. Little Rivulet.

LUCY LARCOM.

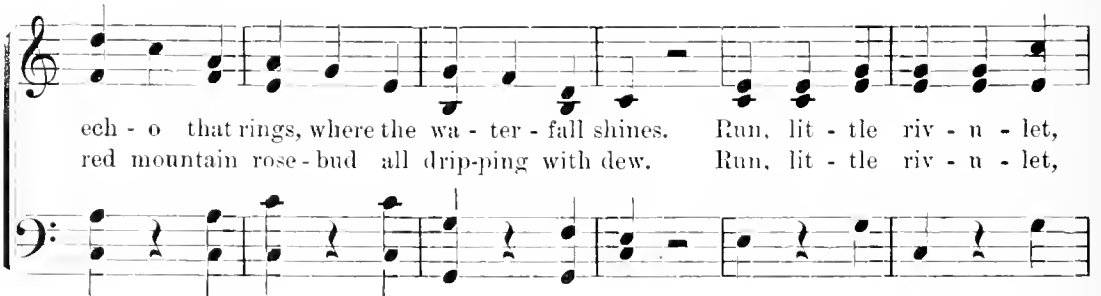
BERTINI.
Arr. by. B. E. H.



1. Run, lit - tle riv - u - let, run, run, Sum-mer is fair - ly be -
2. Ran, lit - tle riv - u - let, run, run, Sing of the flow'rs and the



gun, be - gun; Bear to the mead-ow the song of the pines And the
sun, Of the del - i - cate hare-bell and vi - o - let blue, Of the



ech - o that rings, where the wa - ter - fall shines. Run, lit - tle riv - u - let,
red mountain rose - bud all dripping with dew. Run, lit - tle riv - u - let,



run, run, Run, lit - tle riv - u - let, riv - u - let run.

- | | |
|---|---|
| <p>3 Run, little rivulet, run;
Carry the perfume you won [gray,
From the lily that woke when morning was
To the white, sparkling moonbeam adrift on
Run, etc. [the bay.</p> | <p>4 Run, little rivulet, run.
Stay not till summer is done;
Bring to the city the mountain bird's glee,
Carry the joy of the hills to the sea.
Run, etc.</p> |
|---|---|

[NOTE:—The children are arranged for the march by twos, the right hand clasping the right hand, and the left hand clasping the left hand of the neighbor; the right arm of the child on the left crossed over the left arm of the child on the right. In this position they take three light, skipping steps alternately to one side and then to the other, giving the impression of a meandering movement.]

Per. of Houghton, Mifflin & Co.

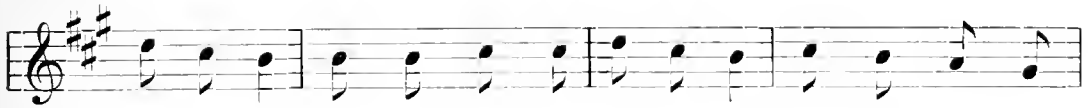
134. The Pendulum.

FROEBEL.

R. KOHL.



Tick, tock, tick, tock, Hear the pen-du-lum in the clock. See it swing - ing



to and fro, Not too fast and not too slow, Round and round the



two hands go Working hard the time to show, Tick, tock, tick, tock, tick, tock, tock,

[NOTE:—The children are arranged in opposite rows or in the ring. During the song they swing their arms to and fro in the rhythm indicated. A few of the children may be clock-makers, and pass up and down, winding and mending clocks.

This as well as the next number may be used at the tables as ball songs, the swinging balls representing the pendulums.]

135 Clocks and Watches.

From the German.

KOEHLER.



Great big stee - ple clocks say, Tick-tock, tick-tock, Lit - tle man - tle clocks say



tick - tock, tick-tock, tick - tock, tick - tock! and the lit - tle ti - ny watch - es,



tick - a - tock - a, tick - a - tock - a, tick - a - tock - a, tick.

[NOTE:—Best used as a table game for marking the differences in the fractional rhythms indicated. In a ring game the oscillations of the balance-wheel of a "tiny watch" cannot be imitated satisfactorily.]

Ball Games.

136. Giving the Balls.

E. L. H.



1. Wil - lie, Wil - lie, come to me, You my pret - ty ball shall see.

[NOTE:—The following stanzas, adapted to this little air, are suggestive of the various methods of giving the balls to the children in the nursery and in the kindergarten:]

- | | |
|--|--|
| 2. Come, come, quickly, children dear,
See your balls are waiting here. | 5. Ev'ry child, however small,
Loves his soft, bright, pretty ball. |
| 3. Children dear, what shall we play,
With our pretty balls to-day? | 6. Does my Harry want to play
With his pretty balls to-day? |
| 4. Children dear, each take a ball,
Take good care lest it should fall. | 7. When your name you hear me call,
Come and choose your fav'rite ball. |

137. Just the Thing.



My ball is soft and round and bright, I like to squeeze it ver - y tight, If



it should fall 'twould make no noise. 'Tis just the thing for girls and boys.

[NOTE—Sung after a little play-lesson on the the qualities of the ball.]

138. My Ball is Soft.

After POESCHE.



My ball is soft and round and gay; I love it more and more each day, Now



while you count, I'll toss the ball, And you may have it, should it fall.

[NOTE:—The children stand in a circle. One child throws up the ball and tries to catch it. When he has had a fair number of trials, he gives the ball to some one else.]

139. You Love Me And I Love You.

E. L. H.

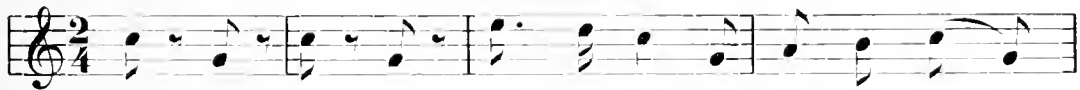


You are bright and pret - ty too. You love me, and I love you.

[NOTE:—Sung after a little play-lesson on the qualities of the ball.]

140. To Fro.

W. N. H.



1. To fro, to fro, So the boughs swing mer - ri - ly.
2. Bim bom, bim bom, So the bells swing in the stee - ple,
3. Swing, swong, swing, swong, So the mer - ry chil - dren go;



When the wind blows thro' the tree: To fro, to fro, to fro,
Call to church the kind, good peo - ple: Bim bom, bim bom, bim bom.
In the rope swing to and fro: Swing swong, swing swong, swing swong.

[NOTE:—The children at the table. Each has a ball with a string attached. They keep time to the singing, as they swing their balls *to* and *fro*, and *right* and *left*.]

141. Go Thither, Come Hither.



{ Go thith - er, come hith - er, So mer - ry and free. }
{ My own pleas - ant play-mate, Who share in my glee. }

[NOTE:—Two opposite children, roll the ball to each other, keeping strict time to the music. The beauty and benefit of this game depends on the precision and accuracy in the rhythm.]

142. Hops in the Nest.

W. N. H.



{ The lit - tle bird hops in the nest, So co - zy, and so warm, }
{ He tries to do his ver - y best, In sun - shine and in storm. }

[NOTE:—This is also a game for teaching rhythm. The ball is attached to the string, and at each accented part of the measure, tipped about on the table.]

143. Hopping.

E. L. H.



1 } The lit - tle frogs hop in the pond, Qua, qua, qua, qua, qua, qua; {
Be care - ful or they will be drowned, Qua, qua, qua, qua, qua, qua; }



2 } The lit - tle birds hop in the tree, Chip, chip, chip, chip, chip, chip; {
They sing their songs to you and me, Chip, chip, chip, chip, chip, chip; }



3 } The hor - ses all trot down the street, Trot, trot, trot, trot, trot, trot. {
Their steps are long and ver - y fleet; Trot, trot, trot, trot, trot, trot. }

[NOTE:—Each child holds a ball by a string, and at “qua-qua,” “chip-chip,” “trot-trot,” imitates the motion of the animal mentioned.]

144. Tossing.

E. L. H.



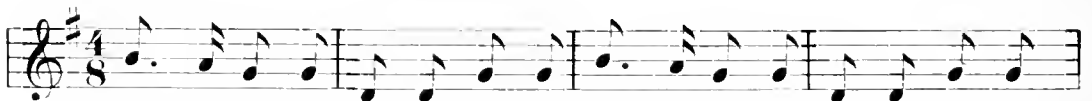
We throw our balls up, up so high, We play they're swal-lows in the sky.
One, two, three, four, five, six, sev'n, eight, See them come down so swift and straight.

[NOTE:—Each child has a ball, and throws it up, then catches it as it falls. This game is suitable only in a very small kindergarten, and with well trained children.]

145. The Ball will Wander.

After FROEBEL.

R. KOHL.



While we sing the ball will wan- der, Now 'tis here, and now 'tis yon-der;



But in one thing we a - gree: I love ball and ball loves me.

[NOTE:—The children stand or sit in a ring. In the first round, during the singing of the complets, the ball passes from right hand to right hand towards the right, dnring the second round, it passes from left hand to left hand towards the left. In a large ring, it is best to use several balls, at intervals of twelve or sixteen children.]

146. Tossing Game.

E. L. II.



Let's have a game with lit - tle ball, And throw it up a - gainst the wall;



Each one of us will take a turn; When Kate is done, then George may learn;



Each one of us will take a turn; When Kate is done, then George may learn.

[NOTE:—The children stand in line, facing the wall. One, or more, may take turn at once, as space may permit.]

147. The Wandering Balls.

After FROEBEL.

German Air.



1. Our lit - tle balls move round and round; They are so soft, they make no sound;
2. We'll hold our hands wide o - pen so; And, when they come, we'll let them go.



Some are bright red, some are bright blue, And some have oth - er col - ors too.

To our next neigh - bor, } on the right, We could play this from morn till night, }
 { on the left. This game will make us quick and deft. }

[NOTE:—The children sit or stand in a circle. Each child has a ball in the right hand; the left hands are held open. At the first syllable of "little," each child transfers his ball into his own left hand, and immediately opens his right hand to receive the neighbor's ball, at the opening of the next measure. The ball thus moves from right to left. It is well to have the balls follow each other in rainbow order.

148. Direction Game.

Mrs. F. A. B. DUNNING.

Up, up in the sky, The lit - tle birds fly, Down, down in the nest,

The lit - tle birds rest. With a wing on the left, And a

wing on the right, We let the dear bird - ies rest all the long night;

(To be hummed.)

m - m - m -

[NOTE:—When this is used in a ball game, the children at the words, “Up, up,” etc., raise the balls held in the right hand; at the words “Down, down” etc., the left hand forms a nest into which the ball gently drops; at the words, “With a wing,” etc., the *left* arm is laid on the table; at the words “And a wing,” etc., the *right* arm is laid over the left; and at the words, “We let,” etc., the head is laid to sleep on the arms, the children softly humming the last strains, when the cuckoo call arouses them.

For a motion game without balls the children at the words, "Up, up," raise their arms and let the mobile fingers represent the flying birds; at the words, "Down, down," the fingers of the right hand settle in the nest formed by the left hand. The remainder of the game need not be changed.]

149. The Bell.

The bell does toll, Its ech - oes roll, I know the sound full

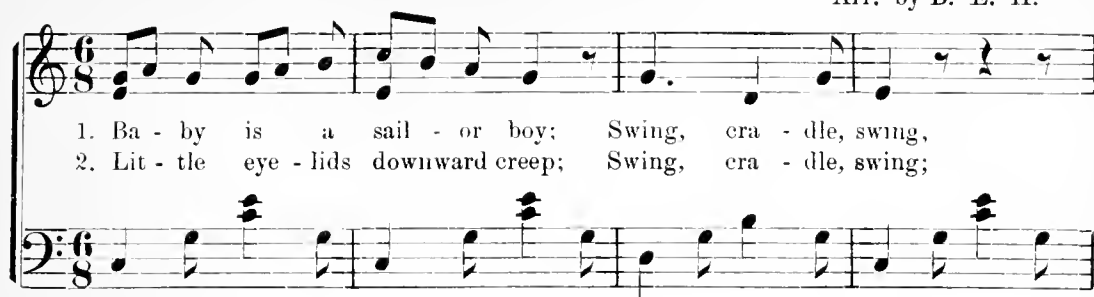
well I love its ring - ing; For it calls to sing - ing, With its

bim bom, bim bom, bell, bim bom, bim bom, bim bom, bell.

[NOTE:—A large ball is suspended from the ceiling. Two children are selected from the ring to be bell-ringers; they take their places opposite each other near the ball. As the children sing, the bell-ringers send the ball back and forth, keeping time to the music.]

150. Sailor Boy.

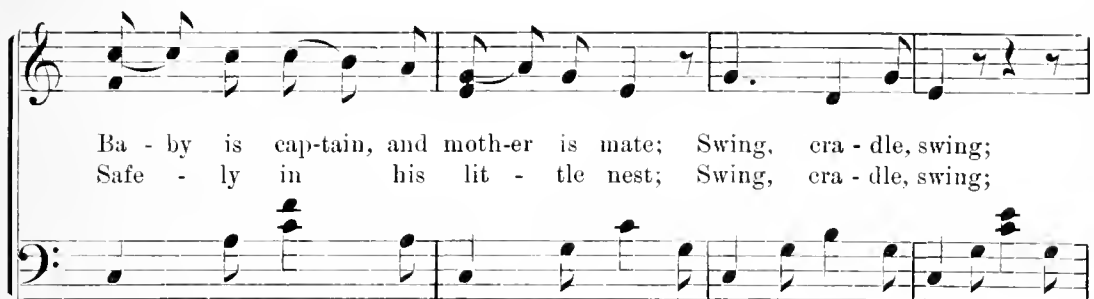
MRS. L. POLLOCK.
Arr. by B. E. H.



1. Ba - by is a sail - or boy; Swing, cra - dle, swing,
2. Lit - tle eye - lids downward creep; Swing, cra - dle, swing;



Sail - ing is the sail - or's joy; Swing, cra - dle, swing;
Now the ba - by is fast a - sleep; Swing, cra - dle, swing;



Ba - by is cap-tain, and moth-er is mate; Swing, cra - dle, swing;
Safe - ly in his lit - tle nest; Swing, cra - dle, swing;



Slow - ly sails our pre-cious freight; Swing, cra - dle, swing.
We have laid the ba-by to rest; Swing, cra - dle, swing.

[NOTE:—At "Swing, cradle, swing," the children form a cradle with their hands, and swing it from side to side.]

From "National Kindergarten," with Per. of Henry A. Young & Co.

151. Grinding Wheat.

FROEBEL.



Hands shall heav - y mill-stones be; Balls as grains of wheat you see,



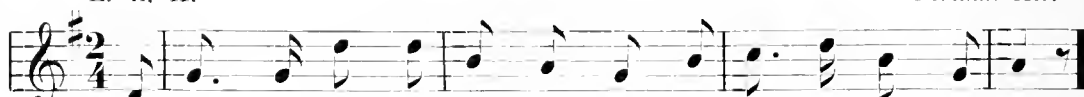
As the mill-stones turn and spin, So our hands their work be - gin.

[NOTE:—The children sit at the table. Each child has a ball of the first or second gift, or—better still—of the second gift beads between the palms of his hands, and “grinds” it during the song.]

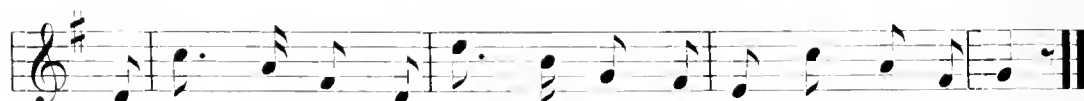
152. Selling Fruit.

E. L. H.

German Air.



1. I am a lit - tle gar - den - er, with fresh, ripe fruit to sell;
2. We see your bas - ket is quite full of dif - f'rent kinds of fruit,
3. I've ap - ples green and cher - ries red; I've yel - low lem - ons, too,
4. Now o - pen wide your read - y hands, and catch the fruit I roll,



And if you'll please to buy from me, I'll try to serve you well.
 And we should like to buy from you, If you'll make prie - es suit.
 And plums and grapes and or - an - ges, Which I shall roll to you.
 And when my stock is all sold out, I'll buy from one of you.

[NOTE:—The children sit at the table. One child, representing a gardener, has a basket of balls. He sits at one end of the table. He sings the first, third and fourth stanzas alone, the second stanza is sung by the other children. At the close of the song he rolls a ball to each child in turn, choosing balls that correspond in color with the fruit called for by the child. The game is useful in distributing balls for other games.]

153 You must be Very Tired.

E. L. H.



{ You must be ver - y tired of play, } Do - zy, do - zy, do - zy,
 { So good bye, good bye, for to - day, }



In to your era - dle you may creep, And do - zy, do - zy.



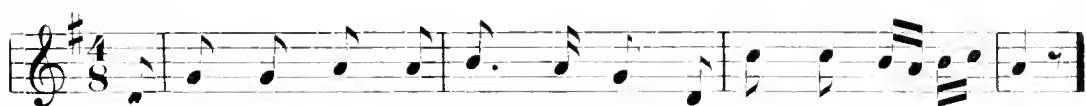
Sleep - y, sleep, Un - til you hear the bird - ies “peep,” peep, peep, peep, peep, peep.

[NOTE:—To be sung while putting the balls into the box.]

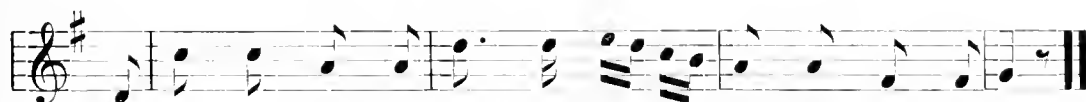
154. Going to Sleep.

FROEBEL.

MOZART.



The lit - tle ball lies in my hand, So qui - et and so still;



I'll gen - tly rock it till it sleeps, And mind it well, I will.

[NOTE.—They form a cradle with their hands, in which the ball lies. As they sing, they rock the cradle.]

155. Asleep.

FROEBEL.



The lit - tle ball lies in my hand, So qui - et - ly a-sleep;



And while I rock it to and fro, A lov - ing watch I'll keep.

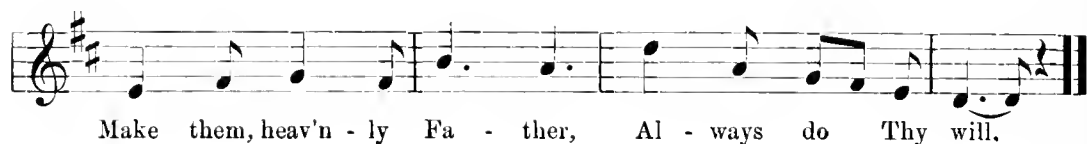
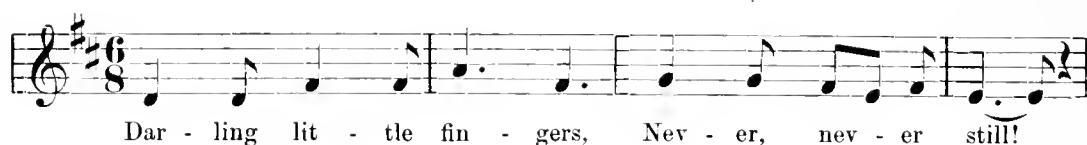
[NOTE.—The same as 154.]



Finger and Hand Games.

156. Darling Little Fingers.

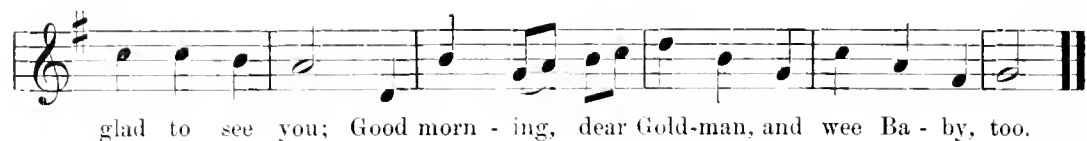
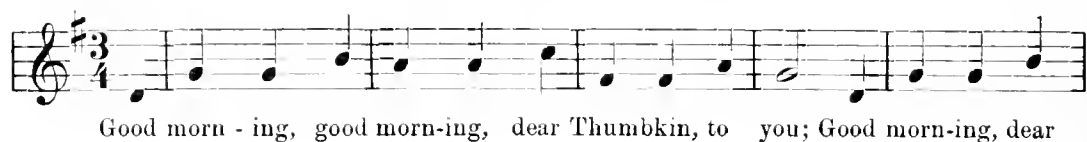
A. WEBER.



157. Good Morning.

E. L. H.

German Air.

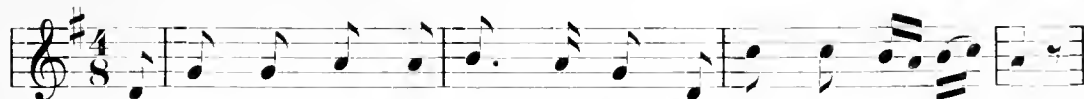


[NOTE:—During the first line of the stanza, the two thumbs “standing up alone,” opposite each other, bow twice in a deliberate, polite manner; during the second and third lines respectively, the *Pointers* and *Tallmen* do the same; during the last line the *Goldmen* bow once and the *Babies* kiss.]

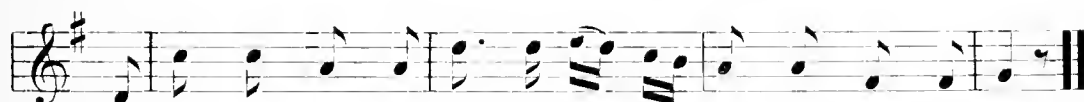
158. Two Hands I Have.

W. N. H.

MOZART.



Two hands I have, with fin - gers eight, And two fat, chub by thumbs;



They love to dance and skip a - bout, And help to gath - er plums.

[NOTE:—Hold out the hands, palms up. At “with fingers eight,” turn the thumbs in. At “two fat, chubby thumbs,” the fingers are closed and the thumbs held up.]

159. Come Dance, Little Thumbkin.

E. L. H.

Tyrolean Air.



Come dance, lit - tle	{	Thumb-kin,	}	Come dance and be gay;
		Point - er,		
		Tall - man,		
		Gold - man,		
		Ba - by,		



The chil - dren are sing - ing, So dance and be gay.

[NOTE:—Each thumb and finger in turn is held up and moved in the time of the music.]

160. The Family.

FROEBEL.



{ This is ma - ma, kind and dear,	This is pa - pa stand - ing near; }
{ This is broth - er, see how tall!	This is sis - ter, not so tall; }



This is ba - by, sweet and small, These the fam - i - ly, one and all.

[NOTE:—Each thumb and finger is held up alone in turn as its name is sung. As the last line is sung, both hands are opened, palms upward, fingers moving.]

161. Five Little White Mice.

MRS. F. A. B. DUNNING.

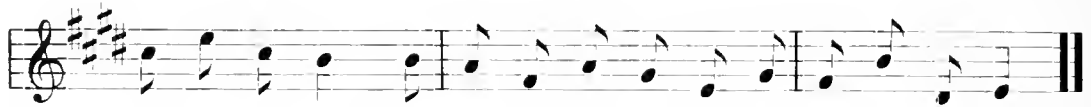
German Popular Air.



Five lit - tle white mice, Found a box full of rice, And they



went to the top, With a squeal and a hop, To eat all the rice They were



sure was so nice, Five lit - tle white mice, In a box full of rice.

[NOTE:—One hand partially closed, represents the box. The fingers of the other hand represent the mice. They creep along the table climb upon the arm and finally, in a lively manner all try to get into the box.]

162. Five Little Pigs.

After the German.

GEO. ERNST.



1. This lit - tle pig - gy went to town, To buy a pound of hon - ey. This
2. This pig - gy ate with all his might, For he was ver - y greed - y. This
3. This pig - gy cried, "wee, wee, wee, wee. I'm ver - y hun - gry please, sir, A



lit - tle pig - gy staid at home, To take care of the mon - ey.
pig - gy said; "It is not right. He knows that I am need - y.
beefsteak pie, will do for me, Or a bit of bread and cheese, sir.

[NOTE:—The thumb is the first "pig," the first finger is the next, and so on. Each finger is held up in turn as the words indicate.]

163. Little Chickens.

After FROEBEL.
E. L. H.



Chick - ie, chick - ie, chick - ie, chick, Come to ba - by, quick, quick, quick!

Little Chickens. Concluded.



He has meal and corn, and wheat, Chick - ie, chick - ie, come and eat.

[NOTE:—The fingers peck on the table in imitation of the chickens eating.]

164. Little Fishes.

After FROEBEL.

German Air.



Lit - tle fish - es in the brook, Swim - ming, play - ing, Look, look, look!



Now they're straight, and now they bend, Their mer - ry fro - lic has no end;



Now they're straight and now they bend, Their mer - ry fro - lic has no end.

[NOTE:—The fingers imitate the swimming of the fishes.]

165. The Cat on the Tree.

After FISCHER.

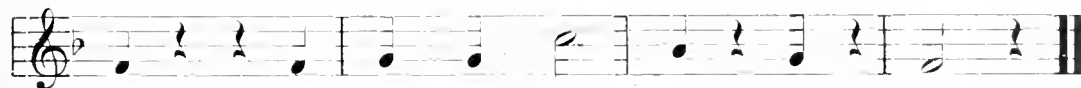
German Air.



The lit - tle cat climbs up the tree, To look a - bout what



it can see, And says "How ver - y fine! But care - ful I must



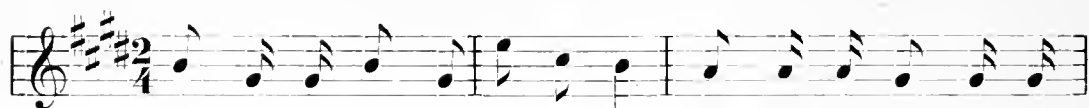
be; Or I might fall! Mew, mew, mew."

[NOTE:—The arm and hand of one hand represent the tree; the other hand represents the cat.]

166. The Venturesome Children.

After FROEBEL.

FR. SEIDEL.



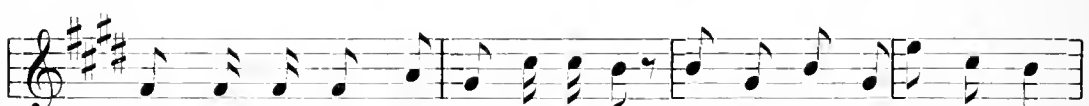
Five lit - tle chil - dren climb a tree. High - er, and high - er, you



scarce - ly can see; They climb so high, so high, so high, Now they fall



down in a hole close by, Let us hast - en and help them out.



Poor lit - tle things, what were you a - bout? "Here we are un-hurt you see,



thank - ful to you as thank - ful can be, And if e'er a - gain we



climb a tree, We'll be sure to be care - ful as care - ful can be."

[NOTE:—One arm and hand with the elbow resting on the table, represent the tree, the fingers of the other hand are the children. They climb slowly up the "tree." At the words "now they fall down," they drop quickly out of sight in the lap. At "here we are," they are held up again.]

167. Rock-a-by, Baby.

Old Nursery Rhyme.



Rock - a-bye, ba - by in the tree top, When the wind blows the era - dle will rock,



When the bough bends, the era - dle will fall. Down comes ba - by, era - dle and all.

[NOTE:—In the kindergarten, this may be used as a finger game or as an arm game. In the finger game, a cradle is formed with two hands, the thumbs representing two babies; this cradle, resting on the table, rocks gently from side to side, and affords a good wrist movement. In the arm game, the lifted arms swaying from side to side represent the top branches of the tree holding the cradle.]

168. See Saw, Up and Down.

Old Nursery Rhyme.



See saw, up and down, I can see all o - ver town.

[NOTE:—The Direction game, while one hand moves up the other moves down.]

169. The Pigeon-House.

After FROEBEL.

SILESIAIR AIR.



{ The pig - eon - house is o - pen wide, Out fly the pig - eons gay; }
{ They fly to yon - der mead - ow green, To eat, and drink, and play. }



But when they're back at night, We close it safe and tight.

170. The Little Window.

E. L. II.

Adapted from BEETHOVEN.



Oh, see the win-dow I have here, So small, and neat, and clear; The



sun shines thro' the win - dow bright, And fills the room with light.

[NOTE:—Open the fingers, and lay one hand upon the other.]

171. Shoe the Old Horse.

“Mother Goose”

Old Nursery Rhyme.



Shoe the old horse, Shoe the old mare; Let lit - tle colt go bare, bare, bare.

[NOTE:—Pat the child's foot. At “Let the little colt,” hold it in the arms with a caress.]

172. Stanzas for Finger-Piano.

E. L. H.



Fin - gers trip - ping up and down, Play a pret - ty tune;



Trip ping, skip - ping up and down, Play a mer - ry tune.



Up and down the fin - gers go In a mer - ry, pret - ty row.



Hear them sing and see them run, Up and down, what jol - ly fun!



"Fin - gers and thumb - kins come dance and be gay! Run - ning, and



skip - ping, and sing - ing all day!" Fin - gers and thumb-kins, are



here ev' - ry one, Danc - ing and sing - ing in fro - lic and fun.

Stanzas for Finger-Piano. Concluded.



Thumb-kins and point - er and Tall - man I see, Tall - man and



gold - man and ba - by, wee - wee; Ba - by and gold - man, and



tall - man so high, Tall - man and point - er and thumbkins, good-bye!

[NOTE:—In these five-finger exercises the fingers of the left hand represent the key board, the fingers of the right-hand playing the time, and vice versa. The thumb is supposed to be on *doh*. (*g*).]

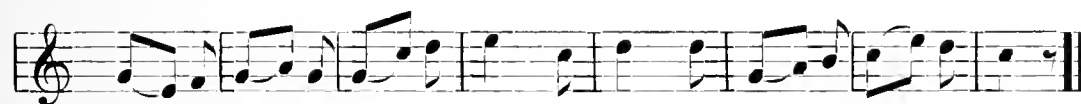
173. The Weather-Vane.

FROEBEL.

E. L. H.



As the vane up - on the tower Plays and turns in wind and shower,



So my ba - by turns her hand: No hap - pier ba - by in the land.

[NOTE:—This is a wrist exercise. First the left hand, then the right, represents the weather-vane.]

174. Right, Left, Together.

FISCHER.



Right, left, to-geth - er; Right, left, to-geth - er, Right, left, to-geth - er.

[NOTE:—Right and left hands presented forward alternately; at "together," suit the action to the word.]

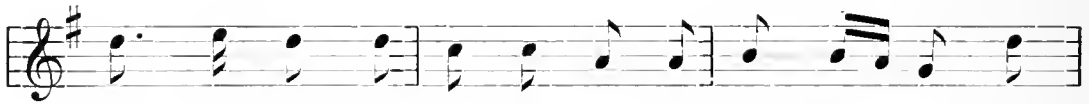
175 The Flower Basket.

E. L. H.

W. ANDREAE.



I've made a bas - ket neat and round, And set it here up -



on the ground, We'll fill it full of frag - rant flowers, And



give them to some friend of ours, And we will keep some for pa - pa, And



some for ba - by and ma - ma, for ba - by and ma - ma.

176. What I Have.

After FISCHER.



1. Two lit - tle hands I have, you see, They hang so heav - y from my arms,
2. Two lit - tle feet I have, you see, And they are up to lots of fun,
3. Two fing - ers have I here, you see, They dance and hop and jump and play.

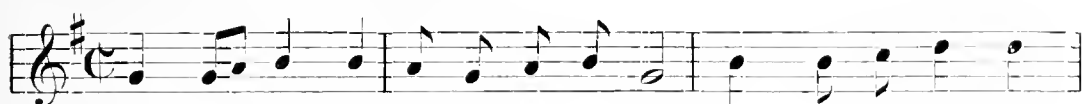


And I can raise them, one, two, three, And drop them at my side, you see.
 For I can stamp them, one, two, three, And hold them straight and still, you see.
 And I can bend them, one, two, three, And stretch them up so high, you see.

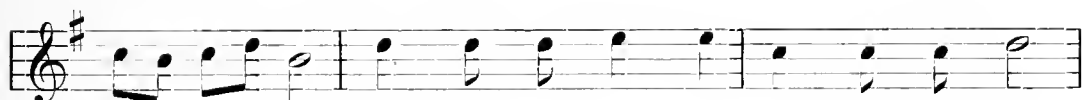
[NOTE:—Suit the action to the word.]

177. Baa, Baa, Black Sheep.

Popular Air.



1. Baa, baa, black sheep, have you an - y wool? Yes, lit - tle { mas - ter, }
la - dy, }



three bags full, One for the mas - ter, one for the dame;



One for a lit - tle { boy, } and what is { his } name?
girl, } her }

[NOTE:—At “three bags full,” hold up three fingers; for “one for the master,” etc., hold up one finger; at “little boy, little girl,” point to the child, and wait for it to answer.]

178. Busy Hands and Fingers.

W. N. H.

FISCHER.



1. Bu - sy hands are nev - er still, Work a - way with right good will,
Now the hands are firm - ly pressed, Now they make a bird - ie's nest,
3. Now they've built a lit - tle house, For the cun - ning lit - tle mouse,



And the fin - gers blithe and gay, Eve - er want to work or play.
Lit - tle birds fly in and out, Sing and play and fly a - bout.
Now a co - zy roof they form, To shel - ter mousy from the storm.

4 Now they make a little grate,
Through it mousy spies her mate,
O'er the bridge she sees him creep,
Through the door he soon will leap.

5 Now at home he's glad and warm,
Full of news and safe from harm,
Let us shut the house up tight,
Bidding all a kind “Good night.”

[NOTE:—Imitate each thing mentioned in the song.]

179. Weary Fingers.

B. E. H.



1. Wea - ry now the lit - tle fin - gers, Sink to rest in soft em-brace,
2. Rest - ed now the lit - tle fin - gers, Love to move from place, to place,



Sweet - ly sleep - ing, sweet - ly sleep - ing, Hm - m - m - m - m - m - m.
 Work - ing, work - ing, working, work - ing, Hm - m - m - m - m - m - m.

[NOTE:—One hand represents the cradle. The fingers of the other hand are laid gently one at a time into the "cradle." During the second stanza, they may imitate, sewing, writing, etc.]

180. Putting the Fingers to Sleep.

E. L. H.



Sleep, Thumbkin, sleep, sleep, sleep, Point - er, sleep, sleep, sleep, Tallman, sleep, sleep,



Sleep, Gold-man, sleep sleep; Sleep, Ba - by, sleep; Sleep, ba - by, sleep.

[NOTE:—Each thumb and finger as its name is sung is closed. When they are all asleep, the children may sit very quiet for a moment.]

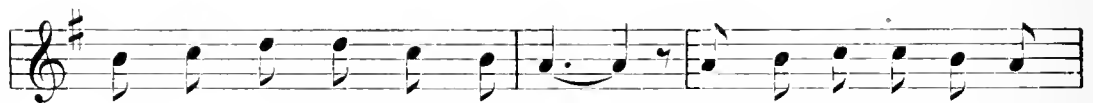
181. Rosy, My Posy.

ANONYMOUS.

E. L. H.



Ro - sy, my po - sy, You're wea - ry, you're do - zy, Come



sit up - on grand-moth - er's knee. Songs I will sing you, Sweet



sleep to bring you, Come, end - dle up co - zy with me

Miscellaneous.

182. Awake! Ye Little Sleepers.

FROEBEL.

A - wake, ye lit - tle sleep - ers, Shake sleep now from your eyes, The

stars are quick - ly fad - ing, The sun is in the skies, Get up! get up! the

cuc - koo calls you up! Wake up wake up! the cuc - koo calls you up, Cuc-koo! cuc -

koo! the cuc - koo calls you up, Cuc-koo! cuc-koo! the cuc - koo calls you up.

[NOTE:—This may be used as a finger game; the fingers of one hand may go to sleep in the other. At the words, "Get up!" the fingers arouse themselves, and at "Cuckoo!" all the fingers playfully scamper about on the table. It may be used, too, to arouse the "pigeons" or "chickens" in the "Pigeon-House," or in "See the chickens." Or a bed has been built with the Third or Fourth Gift, little paper dolls have gone to sleep in these and are aroused with this song.

In such games as the "Pigeon-House," "Birdie in the Beach Grove," "See the chickens," a few children concealed in some corner of the room may represent cuckoos and give the cuckoo call at the right time.

183. Twinkle, Twinkle, Little Star.

Arr. by B. E. H.

1. Twin - kle, twin - kle lit - tle star, How I won - der what you are,
 2. When the blaz - ing sun is set, And the grass with dew is wet,

Up a - bove the world so high, Like a dia - mond in the sky;
 Then you show your lit - tle light, Twin - kle, twin - kle all the night;

And the travel - er in the dark, Thanks you for your friend - ly spark; He

would not know which way to go, If you did not twin - kle so,

Twinkle, Twinkle, Little Star. Concluded.

And when I am fast a - sleep.

The first system of the musical score for 'Twinkle, Twinkle, Little Star'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a whole rest, followed by a half note G3, a half note F#3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

Oft you through my win - dow' peep, For you nev - er shut your eye,

The second system of the musical score. The vocal line continues with a half note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a more active melody in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

'Till the sun is in the sky.

The third and final system of the musical score. The vocal line concludes with a half note G4, a quarter note F#4, and a whole rest. The piano accompaniment ends with a series of chords and a final whole note in the right hand, followed by a double bar line.

184. Sweet Wildwood Flowers.

Old Song.

Arr. by B. E. H.

Flow - ers, wild-wood flow - ers, in a shel-tered dell they grew, Flow - ers, wild-wood

flow - ers, in a shel-tered dell they grew, I hur - ried a - long and I

chanced to spy, This small star flower with a silv' - ry eye, Then this wee dai - sy

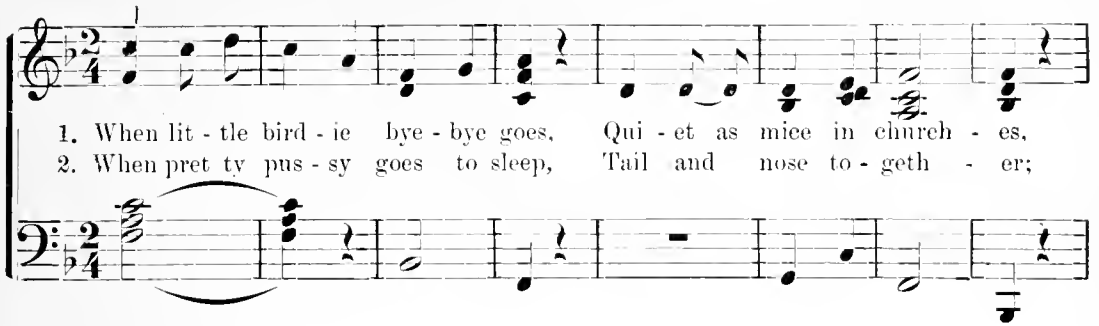
peeped up its head, Sweet - ly the pur - ple or - chis spread, I

gath-ered them all for you, I gath-ered them all for you, All these wild-wood

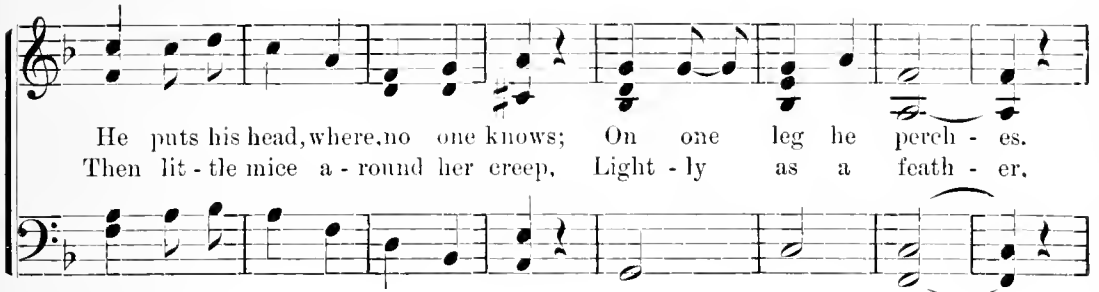
flow - ers, sweet wild-wood flow'rs, All these wild-wood flow'rs. Sweet wild-wood flow'rs.

185. Lullaby.

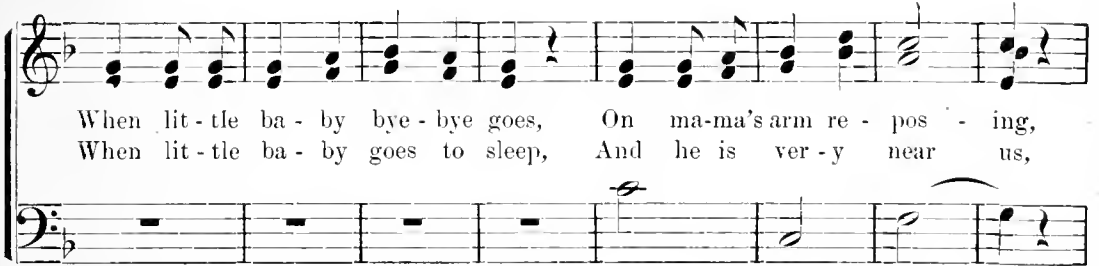
Arr. by B. E. H.



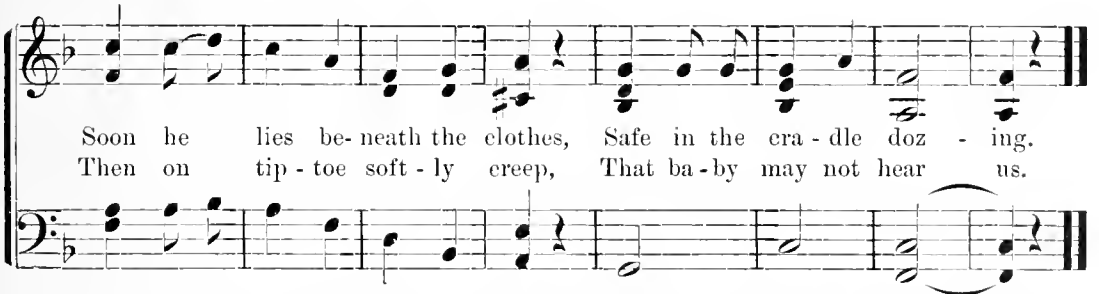
1. When lit - tle bird - ie bye - bye goes, Qui - et as mice in church - es,
2. When pret ty pus - sy goes to sleep, Tail and nose to - geth - er;



He puts his head, where, no one knows; On one leg he perch - es.
Then lit - tle mice a - round her creep, Light - ly as a feath - er,



When lit - tle ba - by bye - bye goes, On ma - ma's arm re - pos - ing,
When lit - tle ba - by goes to sleep, And he is ver - y near us,



Soon he lies be - neath the clothes, Safe in the cra - dle doz - ing.
Then on tip - toe soft - ly creep, That ba - by may not hear us.

[NOTE:—This is a charming little song for quieting the children after playing with the blocks or other exciting material. In the first stanza, at "he puts his head," the children lay their heads on the table and encircle them with one arm. At "when little baby bye-bye goes," they put one closed hand on the other arm, and rock to and fro. In the second stanza, the left hand, closed, represents the cat, while the fingers of the right hand creep about cautiously. During the singing of the last two lines, the children may move their feet up and down very gently.]

186. White Lambkins.

From the German.

Arranged by B. E. H.

The musical score is arranged in a piano-vocal format. The piano part is written for the left hand in a 4/4 time signature, featuring a steady accompaniment of eighth and sixteenth notes. The vocal part is written for the right hand in a 4/4 time signature, with a melody that is simple and singable. The lyrics are written below the vocal line. The score is divided into two systems, each with a piano introduction and a vocal entry. The first system includes the lyrics: "Who has the whit-est lamb-kins? Look up in-to the sky, It She calls them out to pas-ture, Up-on her mead-ows gay, The". The second system includes the lyrics: "is the moon, the pret-ty moon, Whose home is up on high, She stars are her white lamb-kins, They're nev-er seen by day; Like ris-es in the eve-ning, When lit-tle chil-dren sleep, Comes sis-ter and like broth-er, Are all the stars on high, They from her lit-tle cot-tage, And calls her lit-tle sheep..... seem to love each oth-er, They nev-er fret nor cry.....". The score includes dynamic markings such as *p* (piano), *f* (forte), *dim.* (diminuendo), *cres.* (crescendo), and *sva.* (sforzando). The piano part ends with a final chord in the right hand.

Who has the whit-est lamb-kins? Look up in-to the sky, It
She calls them out to pas-ture, Up-on her mead-ows gay, The

is the moon, the pret-ty moon, Whose home is up on high, She
stars are her white lamb-kins, They're nev-er seen by day; Like

ris-es in the eve-ning, When lit-tle chil-dren sleep, Comes
sis-ter and like broth-er, Are all the stars on high, They

from her lit-tle cot-tage, And calls her lit-tle sheep.....
seem to love each oth-er, They nev-er fret nor cry.....

187. High and Low.

DORA READ GOODALE.

HAYDN.

1. The show - ers fall as soft - ly Up - on the low - ly grass,
 2. The wild - birds sing as sweet - ly To rug - ged, jag - ged pines.

As on the state - ly ro - ses, That trem - ble as they pass.
 As to the blooming or - chards, And to the grace - ful vines.

The sun - light shines as bright - ly On fern leaves bent and torn,
 Our Fa - ther looks as kind - ly Up - on the low - ly poor,

As on the gold - en har - vest, The fields of wav - ing corn.
 As on the rich and haugh - ty, Who turn them from the door.

188. The Child's May Song.

(To be sung to the same melody.)

- | | |
|---|--|
| <p>1 A merry little maiden,
 In the merry month of May,
 Came tripping o'er the meadows,
 As she sang this merry lay:
 "I'm a merry little maiden,
 My heart is light and gay;
 And I love the sunny weather,
 In the merry month of May.</p> | <p>I love the little birdies,
 That sit upon the spray,
 And sing such joyful ditties,
 In the merry month of May.</p> |
| <p>2 I love the pretty lambkins,
 That gaily sport and play,
 And make such frolic gambols,
 In the merry month of May,</p> | <p>3 I love the blooming flowers,
 That grow on bank and brae,
 And with them weave my garlands,
 In the merry month of May,
 I love my little sisters,
 And brothers ev'ry day;
 And seem to love them better,
 In the merry month of May."</p> |

189. I Saw a Ship a Sailing.

CARL REINECKE.

1. I saw a ship a sail - ing, A sail - ing on the sea, And
 2. four and twen - ty sail - lers, A skip - ping on the deck, And

The first system of the musical score is in G major (one sharp) and 6/8 time. It features a vocal melody with two verses and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a piano (p) dynamic marking. The music includes repeat signs and accents on certain notes.

it was full of pret - ty things, for ba - by and for me.
 they were white and pret - ty nice, with rings a - bout the neck.

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same treble and bass staff structure. The music includes repeat signs and accents.

There were rai - sins in the cab - in, su - gared
 And the cap - tain was a duck with a

The third system concludes the musical score. It features the final vocal melody and piano accompaniment. The piano part includes repeat signs and accents.

I Saw a Ship a Sailing. Concluded.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are as follows:

kiss - es in the hold, And the sails were made of silk and the
 jack - et on his back, When the ship be - gan to sail cried the

masts were made of gold. There were
 cap - tain, quack, quack, quack, quack.

The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the phrase 'masts were made of gold.', and the second ending leads to the final cadence.

190. Skating.

B. E. H.

KOEHLER.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef. The lyrics are as follows:

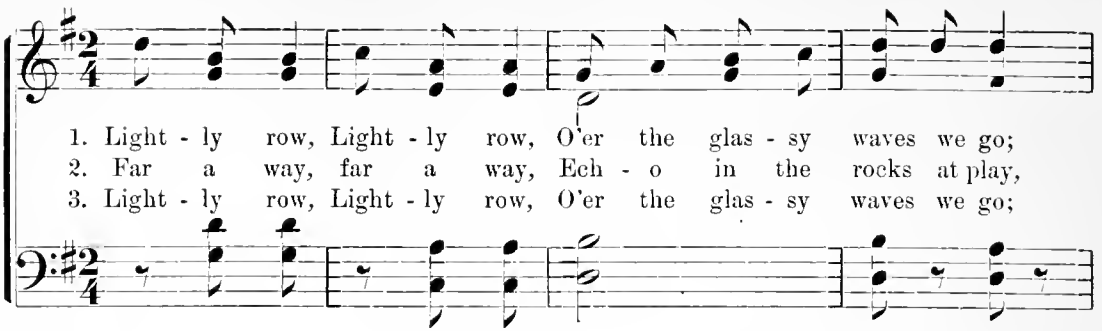
1. Oh see this shin - ing skat - ing pond! We'll strap our skates on well,
 2. My skates will go so ver - y fast, I can't keep up at all,

But ver - y care - ful we will be, Or we might fall pell - mell.
 Dear me! what ver - y slip - pery ice! Ha! ha! I've caught a fall.

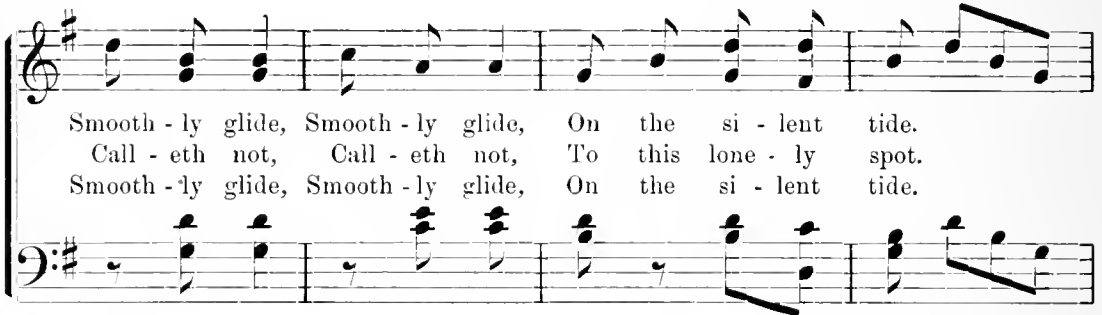
The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the phrase 'Oh see this shin - ing skat - ing pond!', and the second ending leads to the final cadence.

[NOTE:—The circle represents a pond. Several children are the skaters. At "Strap our skates," etc., they imitate the action, then move about the ring with a skating motion. At "Ha! Ha!" etc., they all "fall down."]

191. Boat Song.



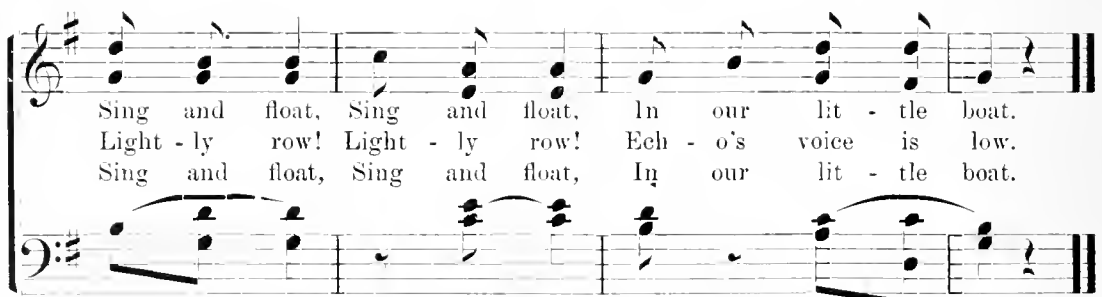
1. Light - ly row, Light - ly row, O'er the glas - sy waves we go;
 2. Far a way, far a way, Ech - o in the rocks at play,
 3. Light - ly row, Light - ly row, O'er the glas - sy waves we go;



Smooth - ly glide, Smooth - ly glide, On the si - lent tide.
 Call - eth not, Call - eth not, To this lone - ly spot.
 Smooth - ly glide, Smooth - ly glide, On the si - lent tide.



Let the winds and wa - ters be min - gled with our mel - o - dy;
 On - ly with the sea-bird's note shall our dy - ing mus - ic float;
 Let the winds and wa - ters be min - gled with our mel - o - dy;



Sing and float, Sing and float, In our lit - tle boat.
 Light - ly row! Light - ly row! Ech - o's voice is low.
 Sing and float, Sing and float, In our lit - tle boat.

[NOTE:—The children, standing in a ring, represent the shore of a lake. Two children in the centre, facing each other, join hands and kneel. They form a boat in which a third child rides. During the singing, the children in the ring, wave their hands rhythmically from side to side to indicate the waves dashing against the shore. The boat, too, rocks rhythmically while the "passenger" rows.

The game gains by original accessions. Thus the passenger visits the kindergartner, who has a menagerie, a garden, a park. They take walks and converse on a variety of topics. Friendly messages are taken home, etc.

From "National Music Teacher," Per. of L. W. Mason, and Ginn & Co.

192. The Trees.

EL. HEERWART.

German Air.

See the trees all in a row, gent - ly sway - ing to and fro;

The first system of musical notation for 'The Trees'. It consists of a treble and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'See the trees all in a row, gent - ly sway - ing to and fro;'.

Hark, the wind is ris - ing now, And the trees be - fore it bow;

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Hark, the wind is ris - ing now, And the trees be - fore it bow;'.

How their creak - ing branch - es sound, While the leaves are scat - ter'd round;

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'How their creak - ing branch - es sound, While the leaves are scat - ter'd round;'.

Now, the pas - sing storm is o'er, Qui - et - ly they stand once more.

The fourth system of musical notation, which concludes the piece. The melody ends with a double bar line in the treble staff, and the accompaniment also ends with a double bar line in the bass staff. The lyrics are 'Now, the pas - sing storm is o'er, Qui - et - ly they stand once more.'.

[NOTE:—The children are the trees, planted in parallel rows or in a circle. They may be a grove with a summer-house in the centre. The summer-house is made by four children of uniform height who join hands and raise the arms to represent the roof. The spaces between the children are the windows. Two or three children may imitate the wind by humming or whistling. At "While the leaves are scattered round," the hands and fingers indicate the scattering of leaves over the ground.]


193. On The Sea.

JENNY HUNTER.

WEBER.

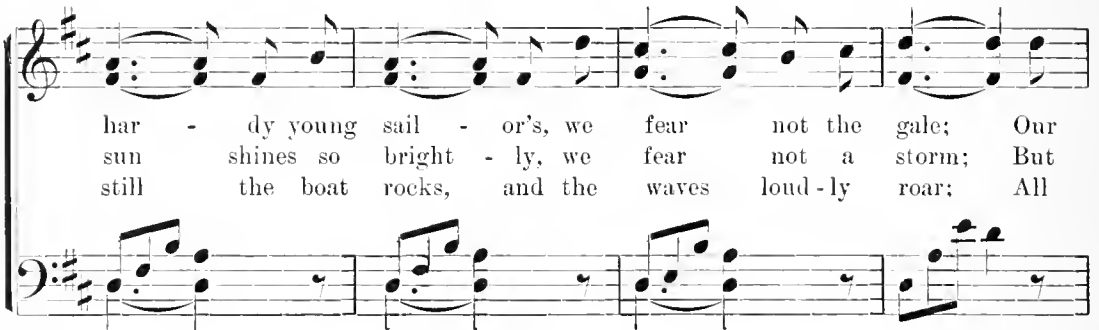
Arr. by B. E. H.

Quite fast.




1. Oh! come now, our ves - sel is read - y to sail; Come,
 2. Now o - ver the o - cean we're glid - ing a - long; The
 3. The wind has ceased blow - ing, the storm is now o'er; But

pp



har - dy young sail - or's, we fear not the gale; Our
 sun shines so bright - ly, we fear not a storm; But
 still the boat rocks, and the waves loud - ly roar; All



ship it is strong, and our hearts, they are light, We'll
 clouds may soon gath - er, the rain, it may pour, The
 dan - ger is o - ver, the hard work is done. The



be on the o - cean be - fore it is night. Now
 waves may dash high till we long for the shore. Then
 life of a sail - or, boys, is not all fun. So

On The Sea. Concluded.

pull at the ropes, and be stead - y and slow, And
 pull at the ropes, boys, pull hard, or we're lost! When
 pull at the ropes, boys, and steer us a - right Now

o - ver the bil - lows, how proud - ly we'll go.
 on the rough sea, our poor ves - sel is tossed.
 haul up the an - chor, the shore is in sight.

[NOTE:—This game may be played similarly to 121, (The Voyage,) with such variations as the text of the song indicates.]

194 a. Little Farmer.

I am a lit - tle farm - er boy, I live up - on the farm, I

work all day, and sleep all night, and so keep free from harm,

194 b. Little Farmer.

I sell but - ter, I sell cheese, I sell hon - ey from the bees,

I sell corn and I sell wheat, and rud - dy ap - ples sound and sweet.

[NOTE:—These two little verses are to be sung at the sand-table, when the children have made a farm-yard, using folded chickens, ducks, pigs etc.]

195. Sleighing.

W. N. H.

ROSSINI.
Arr. by E. L. H.

1. Thro' the streets and o'er the snow, Flies our bright and co - zy sleigh,
2. Now we see our cheer-ful home, With its fire, so warm and bright,

Sva

O'er the bridge and thro' the woods, Chil - dren sing and shout a - way,
Soon we'll be in co - zy rooms, Sleep - ing sound - ly all the night,

Sva

Fine.

Come and join our hap - py throng, Come and ride a - long.

Sva

Sleighing. Concluded.

Come and join our hap - py throng, And our mer - ry song.....

D.C.

[NOTE:—A sleigh is made with two children as horses and one as driver. The reins should be long and made to fit snugly around the shoulders and chests of the horses. The *sleigh* is the space inside the reins, between the horses and the driver. The number of the sleighing party depends on circumstances. The reins should have bells on them.]

196. Sippity Sup.

Nursery Rhyme.

1. Sip-pi - ty, sup; sip - pi - ty sup, Out of ba - by's blue chi - na cup;
2. Sip-pi - ty, sup; sip - pi - ty sup, Drain to the last lit - tle drop the cup;

Sweet - est new milk and soft - est white bread, To the dear lit - tle
Sleep - y blue eyes and tired lit - tle head, Plain - ly de - clare

mouth so dain - ti - ly fed, Sip - pi - ty sup, sip - pi - ty sup.
it is time now for bed, Time for bed, Time for bed.

[NOTE:—This song may be used for a hand and finger game in the kindergarten. The children make a cup with one hand, and use the fore-finger of the other as a spoon. At the close of the second stanza, they slowly drop their heads on their arms, and go to sleep. After a moment's silence, some one gives the "cuckoo" call to arouse the sleepers.

The song may be sung quite profitably when the children have folded the "cup and saucer" from the square, and the spoon from the oblong.] Music from "Gems for Little Singers," Per. of Oliver Ditson & Co.

197. The Wheel-barrow.

"Mother Goose."

1. Wheel-bar-row, wheel-bar-row, where shall we go? Up the broad
 2. Let's go to the mead-ow and bring home some posies Of dai-sies and

The first system of musical notation for 'The Wheel-barrow'. It consists of a vocal melody line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with two verses of lyrics. The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand.

path where the ripe cur-rants grow, Or down in the or-ard to
 clo-ver and love-ly wild roses, To fill moth-er's vase, and for

The second system of musical notation. It continues the vocal melody and piano accompaniment from the first system. The lyrics continue across two lines. The piano accompaniment maintains its harmonic structure, with some chords in the right hand and sustained notes in the left hand.

look for a pear? I'm a-fraid I'm too lit-tle to trun-dle you there.
 aunt-ie to wear, A-mong the soft braids of her love-ly brown hair.

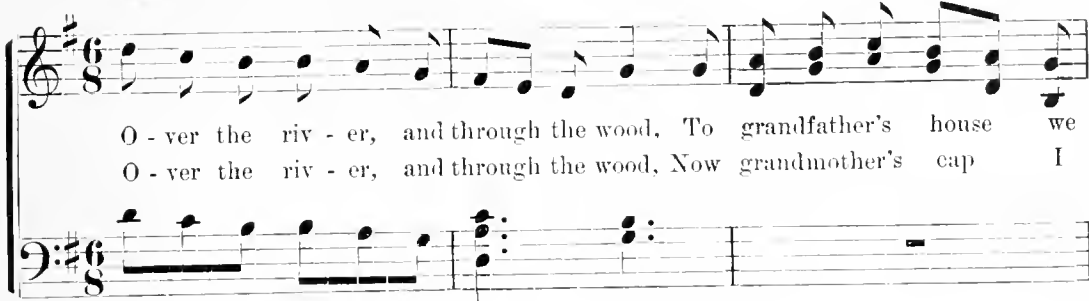
The third system of musical notation, which concludes the song. The vocal melody ends with a double bar line. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand. The lyrics complete the verses.

[NOTE—The children stand in a ring, in marching order: When the song begins, the first child places his hands behind him, and bends forward, representing a wheel-barrow. The second child takes hold of the hands of the "wheel-barrow". In like manner each successive couple arranges itself as "wheel-barrow," and "trundler." Only the "trundlers" sing, and all move forward simultaneously from the very start. When the song is finished, all rise, face about, the "wheel-barrow's" become "trundlers" and vice versa, and the game is repeated, all marching in the opposite direction to their original places.]

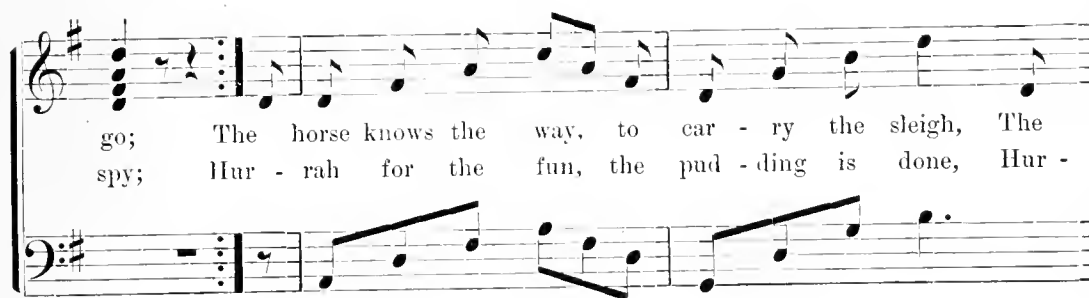
198. The Sleigh-Ride.

LYDIA MARIA CHILD.

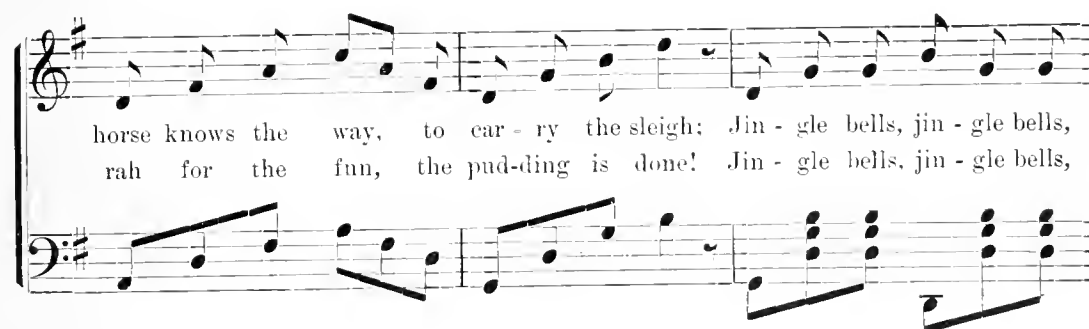
German Air.
Arr. by B. E. H.



O - ver the riv - er, and through the wood, To grandfather's house we
O - ver the riv - er, and through the wood, Now grandmother's cap I



go; The horse knows the way, to car - ry the sleigh, The
spy; Hur - rah for the fun, the pud - ding is done, Hur -



horse knows the way, to car - ry the sleigh; Jin - gle bells, jin - gle bells,
rah for the fun, the pud - ding is done! Jin - gle bells, jin - gle bells,



Jin - gle bells, jin - gle bells, Jin - gle on through the white drift - ed snow.

199. Going Round the Mulberry Bush.

Old Rhyme.



We all go round the { mulberry } bush, the { mulberry } bush, the { mulberry } bush, We
{ barberry }



all go round the { mul-ber-ry } bush so ear-ly in the morn-ing.
{ bar-ber-ry }

- 2 This is the way we wash our clothes,
All of a Monday morning.
- 3 This is the way we iron our clothes,
All of a Tuesday morning.
- 4 This is the way we scrub our floor,
All of a Wednesday morning.
- 5 This is the way we mend our clothes,
All of a Thursday morning.

- 6 This is the way we sweep the house,
All of a Friday morning.
- 7 This is the way we bake our bread,
All of a Saturday morning.
- 8 This is the way we go to church,
All of a Sunday morning.

200. Dance, Little Baby.

WEBER.



1. Dance lit - tle ba - by, my dar - ling up high; Nev - er mind
2. Up to the ceil - ing, then down to the ground; Back - ward and



dan - ger, for moth - er is nigh; Crow, coo, and ea - per coo,
for - ward, and round, round and round; Dance, lit - tle ba - by, and

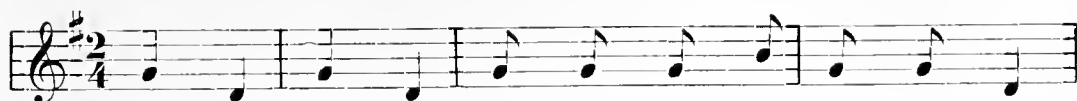


ea - per and crow; There lit - tle ba - by, my dar - ling, you go.
moth-er will sing; Dance lit - tle babe like a bird on the wing.

201. Up, Down.

Nursery Rhyme.

E. L. H.



1. Up, down, up, down! One foot up, and one foot down,
2. High, low, high, low! All the way to town we go;

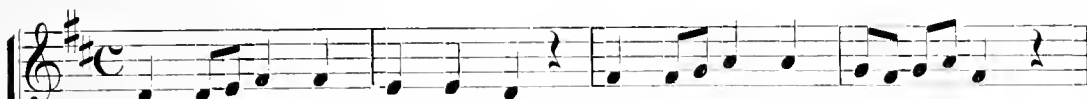


All the way to Lon - don town; Dar - ling lit - tle broth - er!
Ba - by is quite big, you know; Pre - cious ba - by broth - er!

202. Sense Game.

German Air.

Arr. by B. E. H.



1. I have something in my hand; Can you tell what it can be?
2. If you guess the prop - er name, Judg - ing by the touch a - lone,
3. He has guess'd the prop - er name, Judg - ing by the touch a - lone,



But I hope you un - der-stand, You may feel, but must not see.
You a sweet re - ward may elaim, For it then shall be your own.
He a sweet re - ward may claim, For it now shall be his own.



[NOTE:—If occasion requires the word *smell*, *hear*, or *taste* may be substituted for *feel* in the first stanza, and the words *scent*, *ear*, or *taste* for *touch* in the second and third stanzas. A child stands in the centre of the ring, with eyes closed. The kindergartner (or another child), holding some object in her hand places herself near the child and sings the first stanza, and the children of the ring join her in the second stanza. The child in the centre then touches, tastes, etc., the object and tries to guess what it is. When he has succeeded, the children in the ring join hands and march around, singing the third stanza. Another child is then chosen and the game proceeds.]

203. Oh, How Great is our Pleasure.

German Air.
Arr. by B. E. H.

Oh how great is our pleas - ure, when to - geth - er we play, When a -

The first system of the musical score is in 3/4 time, key of D major. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

lone with - out play-mates we are nev - er so gay, But we

The second system continues the melody and accompaniment. The vocal line has a quarter rest at the beginning, followed by eighth and quarter notes. The piano accompaniment continues with chords and single notes.

see by our num - ber, That a play - mate we miss, Can you

The third system concludes the piece. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with chords and single notes, ending with a final chord in the right hand.

Oh. How Great is our Pleasure. Concluded.

musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "tell us, dear (Wil - lie) who the mis - sing one is." The bottom staff is a piano accompaniment in bass clef, also in 2/4 time, featuring chords and single notes.

[NOTE:—A child in the centre of the ring closes his eyes. The children in the ring then begin the song, marching around to the right or left; and some child, designated by the kindergartner, leaves the ring and hides. At the words, "Can you tell us," etc., the children stand still, the child at the centre opens his eyes, and tries to discover who is missing from the ring. When he guesses aright, all clap hands as a signal for the absent one to return. This one then takes the place of the child at the centre, and the game is repeated.]

204. Guessing Game.

MIDDENDORFF.

German Air.

musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "1. Round and round we're light - ly pac - ing, one of us has left the ring. 2. Sing the strain that I am sing - ing, and I'll try to guess your name,". The bottom staff is a piano accompaniment in bass clef, also in 2/4 time, featuring chords and single notes.

musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Would you know whom we have cho - sen. Clap your hands and bid { him sing. } { her sing. } If I fail and make a blun - der, I shall sing and try a - gain." The bottom staff is a piano accompaniment in bass clef, also in 2/4 time, featuring chords and single notes.

[NOTE:—One of the children is placed at the centre of the ring and blind folded. The children in the ring pace around side ways while singing the first stanza. When they stop, they drop hands. In the meanwhile a second child has taken a place behind the blind-folded one at the centre. The latter then claps his hands and sings the second stanza alone. The second child answers by singing the same strain to "la, la, la," etc. The blind folded child tries, from the voice, to guess who the singer is. If he fails, he may sing the second stanza once more and "try again." A pleasing variation is to let the blind-folded child hold in his hands a cane with a ribbon tied to the top; in this case the words "tap your cane," may be substituted for "clap your hands" in the song.]

205. Round and Round.



1. Round and round, the mill wheel turn, Slow - ly they be - gin; Fast - er, fast - er,
2. Slow - ly, slow - ly, grind the grain, On the stone it lies; Fast - er, fast - er,



now they run, Round, and round, they spin; Round, and round, they spin.
now we turn, Round, and round, it flies; Round, and round, it flies.

- 3 Slowly now we bolt the flour,
Slowly, tap, tap, tap;
Faster now, we beat the cloth,
:|| Tap, tap, tap, tap, tap, tap. :||
- 4 Now we slowly mix the dough,
Rolls for ev'ry one;
Faster, faster, now we go,
:|| Soon we shall be done. :||

[NOTE:—This tune may be adapted to many other occupations, to suit occasions. I give one more illustration.]

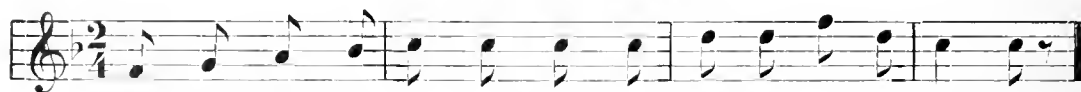
- 1 Slowly now we wash our clothes,
Dip, and splash, and rub;
Faster, faster, now we work,
:|| Soap-suds in the tub. :||
- 2 Now we slowly wring our clothes,
Hard, indeed, we try;
Faster, now the clothes come through;—
:|| Hang them up to dry. :||
- 3 Slowly now we iron our clothes,
Neatly, ev'ry one;
Faster now, the irons are hot;—
:|| Soon we shall be done. :||
- 4 Now our clothes are put away,
Neatly washed, and pressed;
We have had a busy day,
:|| We'll be glad to rest. :||

206. Jacob, Where Are You?

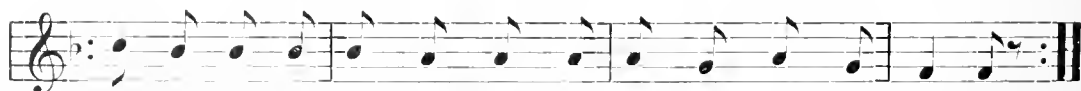
Two children go into the ring. One is blindfolded, and tries to catch the other. When he is unable, by the sound to tell where the child is, he calls "Jacob, where are you?" and "Jacob" answers, "Here!" thus indicating the direction in which to find him.

This is a good exercise in listening. Of course "Jacob" makes as little noise as possible, in skipping around; and the children in the ring are very quiet, so that the blindfolded child may have every opportunity for listening.

207. Be Thorough.



1. When you're told to do a thing, And mean to do it real - ly,
2. Do not make a poor ex - cuse, And wait not, weak, un - stead - y,



Nev - er let it be by halves, But do it ful - ly, free - ly
All ex - er - tion worth the name, Must e'er be prompt and read - y.

208. Be Active.



Be ac - tive, be ac - tive, Find some-thing to do, In dig - ging a
clam - bank, or tap - ping a shoe, Don't stop at the cor - ners To
drag out the day, Be ac - tive, be ac - tive, and work while you may.

209. Try, Try Again.

Familiar Song.



1. 'Tis a les - son you should heed, Try, try a - gain, If at first you
2. Once or twice if you should fail, Try, try a - gain, If at first you
don't suc-ceed, Try, try a - gain, Then your cour-age should ap - pear,
don't pre-vail, Try, try a - gain, If we strive, 'tis no dis - grace,
For if you will per-se-vere, You will con-quer, nev-er fear, Try, try a - gain.
Tho' we may not win the race, What would you do in that case? Try, try a - gain.

210. Kindness.

KOEHLER.



1. Lit - tle acts of kind - ness, Like the sum-mer flowers,
2. Hearts are full of sor - row, Fa - ces pale and sad,
3. Let us seek to scat - ter, Let us seek to sow,
Bright - en wear - ry fa - ces, Soothe the lone - ly hours.
We can bring them sun - shine, We can make them glad,
Lit - tle seeds of kind - ness, Ev - ry where we go.

211. Festive March.

B. E. H.

[NOTE:—Several children are chosen to represent soldiers and musicians. Among the musicians, each chooses his favorite instrument (drum, fife, flute, cornet, trumpet, etc.) The soldiers and musicians leave the ring and arrange themselves for marching. The children in the ring sing the first three stanzas, then those who have chosen the trumpet, give the call, and all march first *around* the ring, then enter as they would a street, from a circle inside, and sing the hymn. The march is sung to the syllables representing the different instruments, or toy instruments may be used. The drum marks the time through the entire march. After the hymn, the soldiers and musicians leave the ring and march away. The trumpet calls should be given out of sight (behind the door or piano, or in an adjoining room.) The hymn may be sung by all the children if desirable.]

1. Hark it eeh - oes down the street, Hark the heav - y tread of feet,
2. All in stead - y march they come. Hear the ma - jor beat the drum,

Tramp, tramp, tramp, tramp, Come the sol-diers brave. 3. Now, hur-rah! they're going to play;
Drum, drum, drum, drum, Come the sol-diers strong.

hear the snare drum call so gay, Brrr Bum-bum, Now the band begins.

Festive March. Continued.

TRUMPET CALL. 3

Too-roo-loo-roo-loo-roo-loo, Too-roo-loo, too-roo-loo, roo loo - roo-loo-roo-loo!

MARCH.

(Trumpet.) Too-roo loo, etc.
(Fife.) Fi-fi, fi, etc.
O, O, etc.

Festive March. Continued.

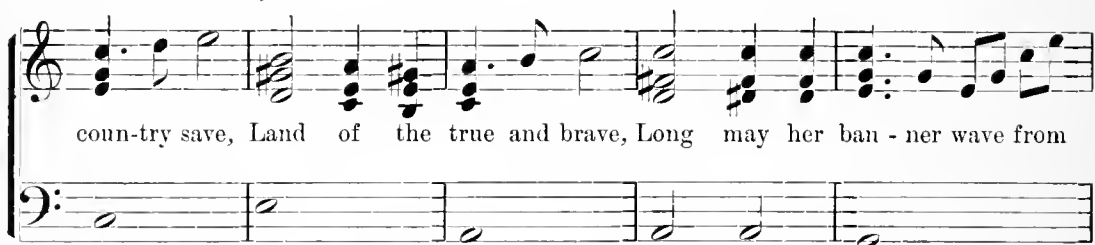
HYMN.



Glorious A-mer-i-ca! Home of the free!

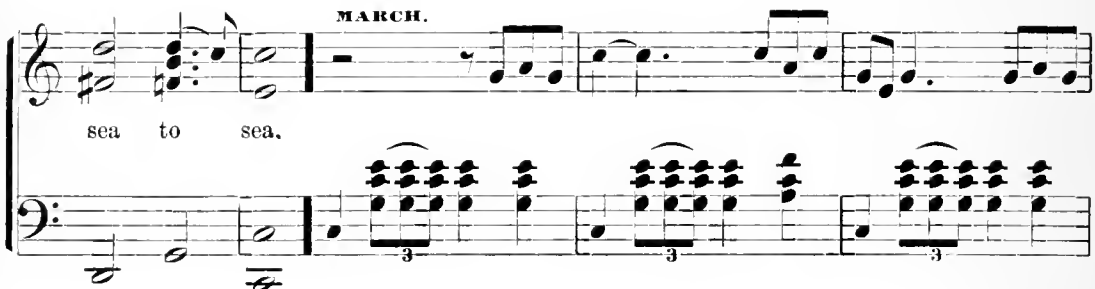


Long will thy chil-dren be faith-ful to thee, May Heav'n our



coun-try save, Land of the true and brave, Long may her ban-ner wave from

MARCH.



sea to sea,



Festive March. Concluded.

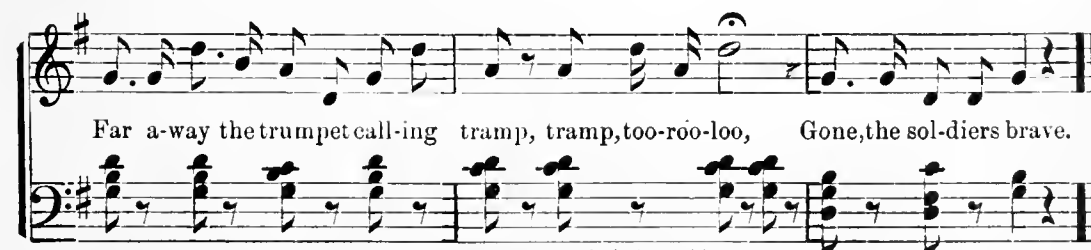
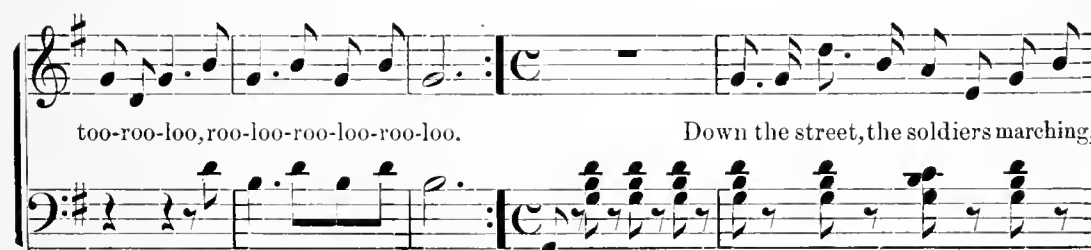


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